The background of the entire page is a collage of fresh produce. The top half features a close-up of red tomatoes and white garlic bulbs. The bottom half is dominated by a large pile of ripe, yellow-orange lemons or oranges. The title 'JEFFERSON' is written in large, outlined, serif capital letters across the top, with 'MONTHLY' in a smaller, vertical font to its right.

JEFFERSON

MONTHLY

What, me hungry?

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photo by Rob Werfel

Caitlin Tully, violinist

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JEFFERSON MONTHLY

JULY 2005

Contents

FEATURES

8 What, Me Hungry?

by Russ Levin

Two years ago, Oregonians were shocked, embarrassed and saddened to see their state listed by the U.S. Department of Agriculture as the "hungriest" state in the nation. How could it be that in this land of plenty, a land of teeming green hillsides and lush valleys, of sprawling ranches and gourmet foods, of low population density and high productivity, so many people were without food? The national attention refocused many locals onto the issue of food and hunger. But what's it all about? What does it mean to be hungry in America? And how, in a state such as Oregon, could over 13 percent of the population be called "hungry?"

Russ Levin details the prevalence of hunger in Southern Oregon and examines the reasons why certain households do not always have access to enough food to support an active, healthy standard of living. With programs such as ACCESS's Fresh Alliance, and the support of Boise, Fred Meyer and Albertsons in Medford, those in need are able to eat fresh, more nutritious food. As the problem of "food insecurity" grows nationwide and the number of people in need of food increases in Jackson County, it's important to take note of how everyone can be a part of the solution.

COLUMNS

3 Tuned In

Ronald Kramer

4 Jefferson Almanac

John Darling

6 Jefferson Perspective

Russell Sadler

12 Nature Notes

Frank Lang

14 Inside the Box

Scott Dewing

16 On the Scene

30 Recordings

Lars & the Nurse

32 As It Was

33 Little Victories

Mari Gayatri Stein

34 Theater & The Arts

Molly Tinsley

35 Poetry

Ray Succre

DEPARTMENTS

13 Spotlight

Ken Croes

18 Jefferson Public

Radio Program Guide

23 Heart HealthyRecipe

28 Artscene

36 Classified

Advertisements



Art & Soul Gallery presents *From the Mountains to the Sea*, a collection inspired by Ashland artist Jerry Shanafelt's travels throughout the West. See Artscene for details.

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ON THE COVER

Through ACCESS, Inc.'s *Fresh Alliance* program, fresh produce is now available to Jackson County residents in need of food. Photo: Steven R. Kraft

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The cast of Oregon Cabaret Theatre's production of *Tapestry: The Songs of Carole King*. See Artscene for details.



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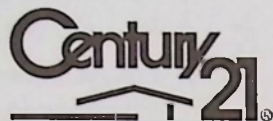
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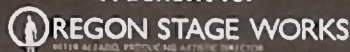
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TUNED IN

Ronald Kramer

Tremors at the Corporation for Public Broadcasting

It's been a busy time in Washington D.C. public broadcasting circles with a great deal of press coverage about the Corporation for Public Broadcasting (CPB). Established in 1967 by the Federal government as a way to receive annual appropriations for the support of public radio and public television and to create an "insulating" layer between public stations and the Federal government, CPB was created to avoid either the appearance or reality of Federal political interference in public broadcasting.

The current CPB chairman of the Board, Kenneth Tomlinson, has served on the CPB Board for nearly six years but in recent months has attracted press attention as a result of a variety of his actions and statements. Mr. Tomlinson achieved a new level of public attention following his appointment of two "ombudsmen," who apparently report to the CPB Board, and who are charged with reviewing complaints over public broadcasting program's editorial balance. The appointment of the two ombudsmen, each of whom are perceived by Mr. Tomlinson as having a political "slant" (one of whom Tomlinson views as liberal and the other a conservative), came as a surprise to public broadcasters. The press announcement about the ombudsmen appointment was also sparse on detail regarding their conditions of employment and goals for their office.

This information was being digested when public broadcasting circles were shocked by the news that CPB's President, Kathleen Cox, was being forced out by Tomlinson. It was apparently a move which

came as a surprise to Cox and certainly astounded public broadcasters when Cox's terse email arrived at the end of a Friday and announced that it was her last day on the job. Cox had been hand-picked by her predecessor, long-term CPB President Bob Coonrod, to succeed him as President. Details regarding the circumstances of Cox's departure have remained sketchy in succeeding weeks.



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AND NEVER WILL.

Broadcasting Board of Governors (BBG) — which runs the U.S.'s international broadcasting services like Voice of America and Radio Marti — has reportedly worked closely with Harrison in the course of his BBG assignment. One media analysis has observed that Ms. Harrison's qualifications revolve around the ability to shape public perception abroad and, as a result, "are exactly the wrong qualifications to lead CPB" which was not created to promote the official position of the U.S. government.

As if that isn't enough "ferment" for the moment, CPB has also been rocked by revelations, reported in the *New York Times* and other papers, that — without the knowledge of the CPB Board — Tomlinson contracted an outside consultant last year

The CPB Board, scheduled to meet on June 20 — right before this article goes to print — is rumored to appoint a new president at that time. Rumors also abound that Cox's successor will be Patricia Harrison, the Acting Under Secretary of State for Public Diplomacy and Public Affairs — and a former co-chair of the Republican National Committee. Tomlinson, who also serves as the Chairman of the

to monitor the "political content" of PBS's *NOW With Bill Moyers* for "anti-Bush," "anti-business" and "anti-Tom DeLay" "biases." That prompted Congressmen John Dingell (D-Mich) and David Obey (D-Wis) to ask Kenneth Konz, CPB's Inspector General and an agent of the Department of Justice, to investigate whether Tomlinson's action had violated the Public Broadcasting Act of 1967 (which established CPB). The Congressmen wrote Konz: "Recent news reports suggesting that the CPB increasingly is making personnel and funding decisions on the basis of political ideology are extremely troubling." They also want Konz to look into whether White House personnel were involved in developing CPB's guidelines for the new CPB ombudsmen as the *New York Times* had also reported.

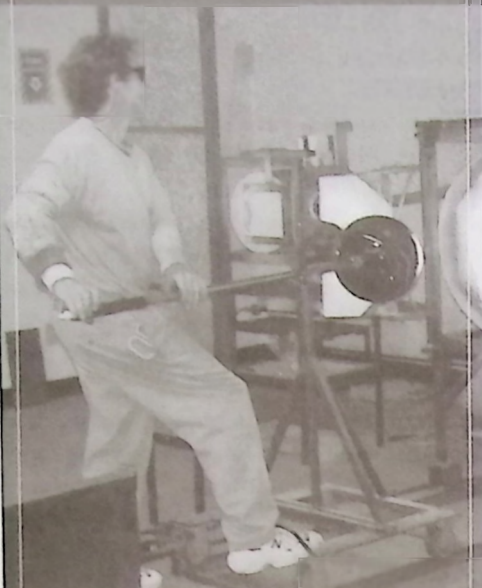
All of this has prompted so many questions that we placed a link on JPR's website (www.jeffnet.org) entitled: "FAQ About NPR and the Corporation for Public Broadcasting."

While a lot has happened and many questions remain to be answered, there are a few points about which I am certain.

- CPB has no editorial control over JPR's programming nor over the programming of the networks and program producers from whom we acquire programming. They never have and never will.
- Congressmen Obey and Dingell had it right when they wrote Konz: "Congress intended that the CPB serve as a shield rather than a source of political interference into public broadcasting. The Public Broadcasting Act forbids CPB to produce, schedule or distribute programs and requires any assistance to the production and acquisition of programs to be 'evaluated on the basis of comparative merit by panels of outside experts, representing diverse interests and perspectives, appointed by the Corporation.'"
- In a widely under-reported study commissioned by CPB, 79% of the American people reportedly identify public broadcasting as the most balanced and believable media source in the nation. That is an awesome accomplishment for an industry not yet 40 years old. It is also a heavy responsibility — one made no lighter to the degree that the

CONTINUED ON PAGE 15

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JEFFERSON ALMANAC

John Darling

How to Tell the Aliens Among Us

Once, in the seventies, a letter came to me, I swear, with a stamp showing the Pilgrims getting out of the boat on Plymouth Rock - and the cancellation mark read, "Illegal Aliens Must Register." Is that the story of America or what? The rules - and the freedom to decide your own rules, if you dare.

We Anglos dared. And today, Latinos dare. The most emails I ever got after writing a story came recently in reporting how hundreds of Mexicans are getting a Matricula card - a simple bar-code ID card that states name, address and the fact they were born in Mexico. It serves as proof to help open bank accounts, get a driver's license and rent a home, as well as to help the Mexican consul locate them if there's trouble back home.

For weeks, emails come, all of them disparaging the card, the story, the "invasion" of Mexicans, as one writer put it - with frequent use of the word "collapse."

Carl in Washington state writes - "If America collapses, or comes to the brink of collapse, it will be over the illegal alien issue. You have now done your part in that regard. That may be pleasing to you, however, I hope that you survive the conflict so as to reconsider your stance."

"S." writes - "Only in Oregon! If you had but a shimmering clue how much illegal aliens' camp followers are costing Oregon taxpayers, you'd be out waving a 'Wetback Go Home' banner. Spend a week in L.A. - 1.5 million illegals causing a col-

lapse in education, trauma centers and ERs, causing a third of the crime, 100,000 gang members, 17 car-to-car freeway shootings last week, 1500 inner-city homicides last year. Oregon is committing suicide."

James of Hillsboro writes - "Lovely article, it brought me to tears! And do you know what the tears were for? They were for the damage being done to our social structure, institutions and economy, by millions of law-breaking ILLEGAL aliens flooding our country. We DO have immigration laws, or is that not important anymore, in this brave new LIBERAL touchy-feely world? These illegal Mexican law-breakers are taking jobs from American citizens, trying to feed their families. Hospitals and social service agencies are expending BILLIONS providing medical and social services to these law-breakers. And don't you DARE accuse me of racism! You clowns make me sick!"

Rick of Salem writes "Yes, Oregon is becoming bi-cultural, millions of legal immigrants from all over the World and millions of illegal Mexicans who love people like you, that don't tell the truth, and dance happy about our State employees helping them to hide from the law. With over 120,000 Oregonians on unemployment for a long time, how can you be so happy about our state helping illegal immigrants look for work? These Terrorists, Murderers, Drug Dealers, Child Molesters, etc. appreciate your support. Law abiding Americans DO NOT! Maybe when your teen age daughter is raped by an illegal or your son is hooked on Meth,

I DECIDE I HAVE TO READ WHAT
 IT SAYS ON THE STATUE OF
 LIBERTY. READY? IT SAYS,
 "GIVE ME YOUR TIRED, YOUR
 POOR, YOUR HUDDLED
 MASSES, YEARNING TO
 BREATHE FREE, THE
 WRETCHED REFUSE OF YOUR
 TEEMING SHORE;
 SEND THESE, THE HOMELESS,
 TEMPEST-TOST, TO ME.
 I LIFT MY LAMP BESIDE THE
 GOLDEN DOOR."

brought in by an illegal alien, then, maybe, you will understand. Until then we all suffer. You are a Traitor, Shame on you!"

Ok, end letters. You get the picture. Like it or not, this is a huge issue with a lot of people in our region. I was stunned by the reaction.


I don't usually answer quarrelsome letters, but I couldn't resist. I wrote "S" above, "Oh, so it would be like what the Indians went through when we arrived?" S. was furious, lauding the nobility of the Great Western Migration. I didn't reply or ask what's different about the Great Northward Migration from Latin America, except that, obviously, Manifest Destiny means Anglos, with their superior Christianity and Protestant Work Ethic had the final and God-given right to be here.

When I walked in that big room at Our Lady of the Mountain Catholic Church in Ashland, carrying my clipboard and a pen, 200 Latino faces turned to me. Pen. Clipboard. Tall, white man. Not one of us. Not good news for us. Surrounding the room were tables from many state and local agencies - employment, DMV, economic development - and they were there not to arrest illegal immigrants, but to say, hey, you're here, you're not going back, here's how to get into the system, so you don't end up going off into the weeds: poverty, despair, drugs, crime.

The Mexican consul from Portland got up and told them who I was. After that, they relaxed and I interviewed them through an interpreter from Rogue Community College. I heard their stories about travails trying to get a driver's license, being sent away time after time for different kinds of proof that you are - what? An American. I mean, that's what *we* did, we Anglos. For centuries, we stepped off the boat and said, hi, I'm here, guess I'll settle in, where's the maize? ID? We don't need no stinkin' ID?

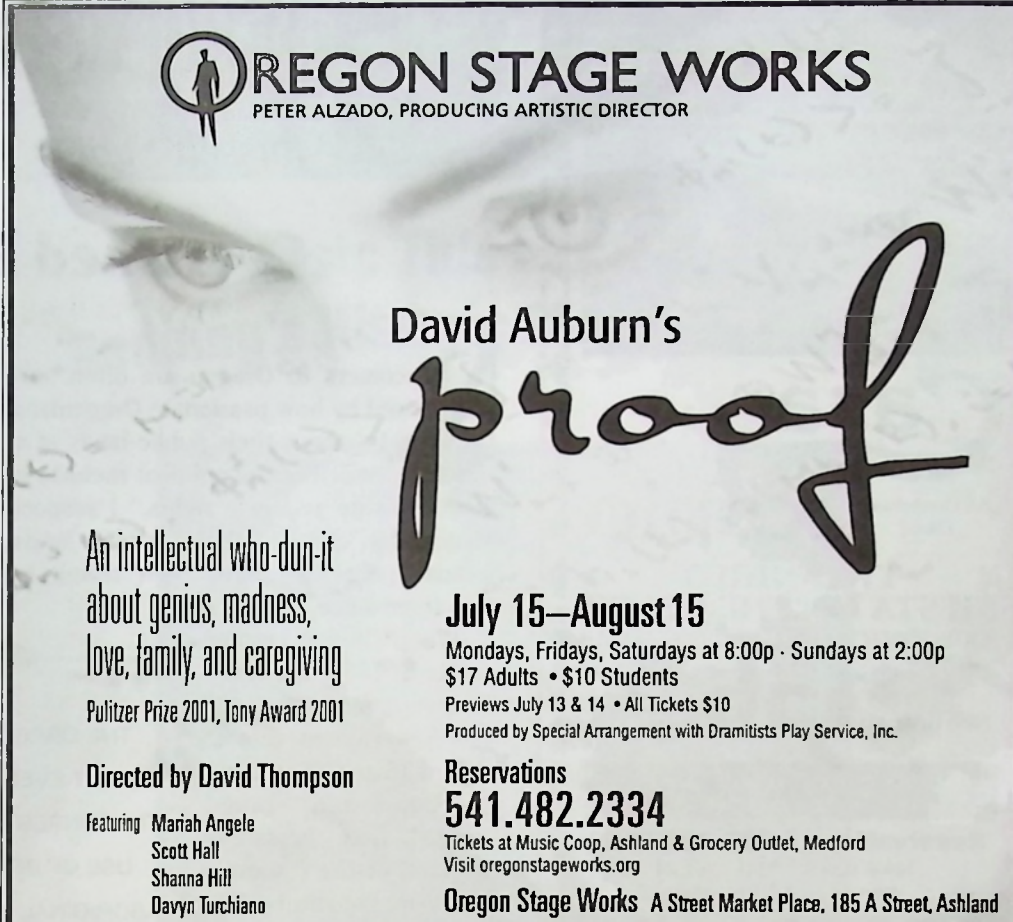
So, how do you become as American? You decide you are an American, that's how. And I'm in a roomful of people who decided that and voted with their feet, by walking north and essentially saying, hey, rules are fine, but we know your ancestors got here the same way we are, by choosing it, then dealing with Whatever It Takes.

I decide I have to read what it says on the Statue of Liberty. Ready? It says, "Give me your tired, your poor, your huddled masses, yearning to breathe free, the wretched refuse of your teeming shore;



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send these, the homeless, tempest-tost, to me. I lift my lamp beside the golden door."

It doesn't say, "Give me your strong, your rich, your high-asset masses yearning to be richer and whiter, the well-dressed middle class of your teeming malls; send these, the homeowner, the skilled, to me. I lift my Platinum Visa authorization beside the golden door."

Surfing the *New York Times*, I find Hollanders feeling their country and culture is overrun by Muslims - and Brits by citizens of their former, multi-hued empire. So, have-nots come to live with haves, right? They fight, they meld culture boundaries, then they make love.

Surfing PBS, I amazingly find that science now believes half the original Native Americans came from Asia and a lot came from...ready? France! This was 15,000 or 20,000 years ago. How do they know this? Those long, fluted Clovis spear points found all over America? Asians never made them. Only the Cro-Magnon, modern humans of Western Europe did. Mitochondrial gene sampling confirmed it. Of course, I'm sure that after killing each other for a while - and barking about the

collapse of civilization - these two very diverse ethnic groups pursued the second favorite human passion and got in bed, becoming what we know as Indians.

So Columbus and Leif Erickson didn't discover diddly. They just repeated a deeply-seated human instinct, to go where the space and food is - or the means to create or earn it. And when I walked in that room full of Mexicans and me in the one percent Anglo, I have to tell you, I felt weirdly comfortable, fascinated, excited. Wow, a whole new tribe, with whole new ways of talking, cooking, praying, all that. And I pretty much bet you that after 50 years of mixing, you won't be able to tell who the aliens are.

John Darling is an Ashland writer and counselor and frequent contributor to the *Ashland Daily Tidings* and *Medford Mail Tribune*.

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JEFFERSON PERSPECTIVE

Russell Sadler

Cherished Lands

Newcomers to Oregon are often surprised by how passionate Oregonians can be about their public lands at a time when much of the political rhetoric is about "private property rights." I suspect Oregonians cherish their public lands because politicians have been trying to steal them since statehood.

When Oregon became a state in 1859, the federal government gave the state government title to section 16 and 36 in every township and range. Proceeds from the sale of this land or the resources on it were constitutionally dedicated to the Common School Fund to finance public schools. The federal government also gave the state title to the beds and banks of the navigable waterways of the state as "common highways and forever free," which the courts have interpreted to mean the Legislature cannot impose tolls to traverse its waterways.

It's been a continuing battle to keep these lands public and access open. Here is an update on the current skirmish:

In 1997 lawmakers representing some of the people fortunate enough to live along Oregon's rivers and streams tried to turn them into private preserves. Sen. Ted Ferrioli, R-John Day, sponsored a bill prohibited anchoring in rivers or walking on islands or banks. The bill charged boaters fees to buy stream side access; Ferrioli's bill denied them. A majority of lawmakers realized this sly giveaway of public access rights for what it was and Ferrioli's bill died.

The Senator from John Day is back with SB 1028 this session. Although it

appears to be "reasonable compromise," Ferrioli's new bill, upon close reading, reveals that it creates an easily-lobbied "advisory committee" to do between sessions what he cannot persuade the Legislature to do while it is in session and then charge non-motorized boaters fees to regain access rights the public already has.

This sly bill contains an "emergency clause" carefully designed to prevent any challenge by referendum.

Experienced legislative observers think the bill has a chance in the Senate but will die in the House. But SB 1028 is only the latest firelight in a continuing saga. Here is a concise history:

In 1911, Gov. Oswald West, a populist reformer, persuaded the Oregon

Legislature to pass a bill declaring Oregon beaches a public highway. Up through the early 1900s the beach was the only way to travel between coastal communities with-

out long detours inland. Oregonians became so accustomed to this open access they believed the public "owned" the beaches, including the dry sand above high tide.

A Cannon Beach motel owner challenged this folk wisdom in 1966. Bill Hay roped off a section of beach in front of his motel, excluding the public from his "private" beach. House Majority Leader Bob Smith, R-Burns tried to give away the public's claim to the dry sand portions of Oregon's beaches. Smith's maneuvering rained a rare firestorm of public indignation on Salem. A wobbly Legislature produced a compromise plan that was immediately challenged in court.

“
THE OREGON SUPREME
COURT EVENTUALLY RULED
THAT UNRESTRICTED PUBLIC
USE OF BEACHES SINCE
ABORIGINAL TIMES GRANTED
THE PUBLIC A "PRESCRIPTIVE
RIGHT" OF ACCESS TO THE
"DRY SAND" BEACHES ABOVE
HIGH TIDE LINE REGARDLESS
OF WHAT TITLE DOCUMENTS
SAID. THAT 1967 DECISION
STILL GUARANTEES PUBLIC
USE OF OREGON'S BEACHES
TODAY.

The Oregon Supreme Court eventually ruled that unrestricted public use of beaches since aboriginal times granted the public a "prescriptive right" of access to the "dry sand" beaches above high tide line regardless of what title documents said. That 1967 decision still guarantees public use of Oregon's beaches today.

In 1971, Rep. Smith, by now Speaker of the Oregon House, sponsored a bill surrendering public claims to the beds and banks of Oregon rivers and streams to the upland property owner. Sen. Betty Browne, D-Oakridge, insisted Smith's bill gave away valuable public access and potential public revenue from gravel and other mineral deposits. A compromise bill ordered a study of conflicting claims of public and private ownership. The study took 15 years. It is not a simple issue.

The state's title to the beds and banks of Oregon rivers flows with the river bed. When a river slowly erodes one bank and deposits gravel on the opposite bank, one property owner loses land, the other gains land and the state's title moves with the river bed. Lawyers call this slow change an "accretion." If the river cuts a new channel suddenly in a flood or storm — what lawyers call an "avulsion" — the state takes title to the new river bed. The state also retains title to the old river bed. The state's Common School Fund is entitled to money from gravel deposits mined from the old river bed. These gravel deposits were among the public claims Smith's bill tried to give away.

Now, once again, public access to public land and waterways is being challenged. Oregonians need to continue their vigilance over their public lands. The Legislature's obsession with giving away public access is like the Energizer Bunny. It just keeps going and going and going... ■

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.



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What, Me Hungry?

*In the wealthiest country on earth, people go hungry every day.
But it's not due to lack of food.*

By Russ Levin

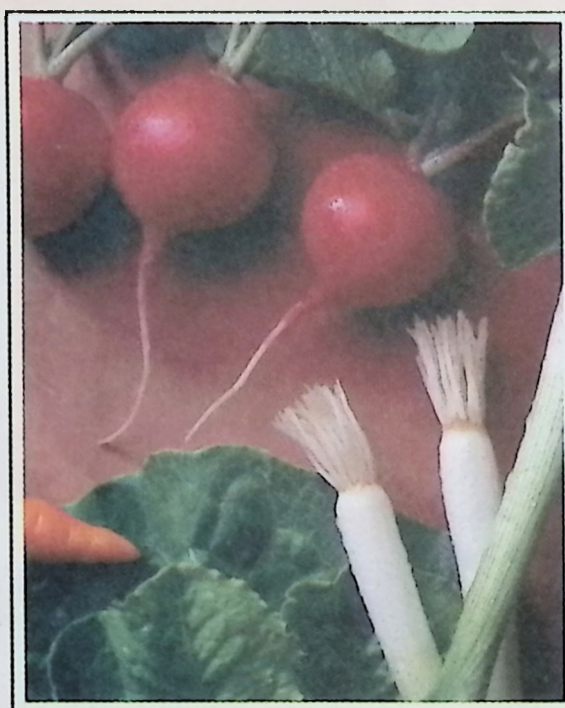


PHOTO COURTESY OF BOSKOVICH FARMS

Two years ago, Oregonians were shocked, embarrassed and saddened to see their state listed by the U.S. Department of Agriculture as the “hungriest” state in the nation. How could it be that in this land of plenty, a land of teeming green hillsides and lush valleys, of sprawling ranches and gourmet foods, of low population density and high productivity, so many people were without food?

The national attention refocused many locals onto the issue of food and hunger. But what’s it all about? What does it mean to be hungry in America? And how, in a state such as Oregon, could over 13 percent of the population be called “hungry?”

Our image of hunger is often the one we conjure from scenes in developing nations, of people clinging desperately to life in the midst of famine, war, or some kind of break in the supply chain. In those circum-

stances, hunger is the actual, physical condition of not having enough food nearby to eat, regardless of how hard you might try to find it. Across America, whether in New York City or Medford, Oregon, the roots of hunger are almost always economic. We have plenty of food to eat. In fact, we have

more food than we could ever possibly eat. The real issue, however, is that many of us can’t afford to eat.

The first problem in all of this is the term “hunger.” A more accurate, if not slightly bureaucratic, term used to describe hunger is “food insecurity.” Food insecurity means that a household does not always have access to enough food to support an active, healthy standard of living, usually due to lack of money or other resources.

According to a USDA study from December, 2001, 10.7 percent of all U.S. households had some level of food insecurity. While most of the households had the ability



to obtain enough food to avoid hunger - in many cases by relying on a few basic staple foods, and by reducing the overall variety in their diet - roughly 3 percent of all households reported that at least one member of the household experienced significant hunger because they could not afford to buy food.

To counter the effects of food insecurity, a large and elaborate system of safety net services exists throughout the country to ensure that no one does indeed go without food in America. There are some aspects of the food safety net that are familiar to most of us, such as Food Stamps. Food Stamps are the cornerstone of the U.S. government's efforts to help low income individu-

ments, and information on healthy eating and health care referrals. Surprisingly, WIC serves 45 percent of all infants born in the United States.

For many Americans, food stamps and other programs such as WIC do not provide sufficient support to meet the needs of their household. In fact, according to Philip Yates, Nutrition Programs Manager at ACCESS Inc. in Medford, 61 percent of the clients receiving food through ACCESS Food Share, a network of 19 food pantries, are also receiving Food Stamps. 90 percent of those taking advantage of the pantry system report that their Food Stamp allocation only lasts them for about three weeks each month. For these people, as

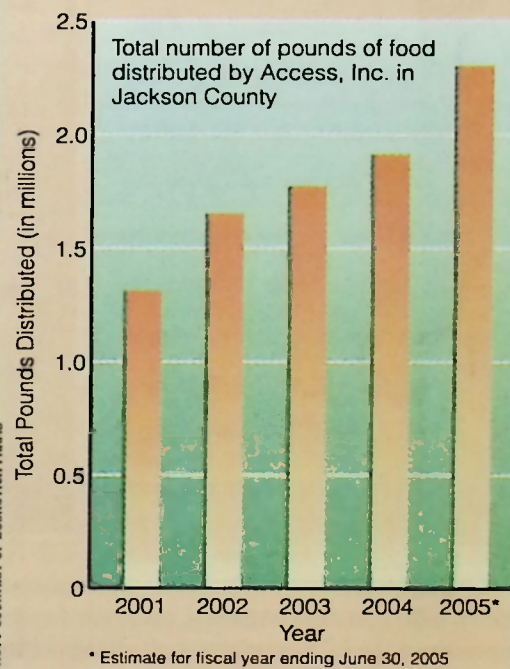
Oregon Food Bank. In addition, ACCESS receives donations of food from local food drives, grocery stores, fruit growers, farmers, food production companies (such as Harry & David), and restaurants.

The pantries, along with in-home programs such as "Food & Friends," administered by the Rogue Valley Council of Governments for senior citizens, are the front line of meeting the emergency food needs of people in Jackson County. The food pantry is like a food-only grocery store, except there are no bar code scanners, no bakeries and no money changing hands. Instead, those in need take home food by the box, with each box typically sufficient to supply the household with a

Part of the solution of making the food system work is to replace bad habits with good habits. Every box of high-calorie, low-nutrition starch we can replace with fresh produce and healthier choices represents a change in some of the dynamics that lead to weight problems and all of the associated health risks. And ultimately, this means an improved condition for the poorest among us.



PHOTO COURTESY OF BOSKOVICH FARMS



als and families purchase adequate food to meet the needs of their household. Another familiar program, The National School Lunch Program (often associated with the "ketchup as a vegetable" incident of the early 80's), provides low-cost or free lunches to over 25 million school children each day and is a federally-funded program administered at the state level.

Other safety net services may be less familiar, however. Women, Infants and Children, or WIC, for example, is a supplemental nutrition program that augments the health and nutrition of low-income women, infants, & children, including pregnant, breastfeeding and non-breastfeeding postpartum women, plus infants and children up to 5 years old. Participants in WIC receive nutritious foods, dietary supple-

ments, and information on healthy eating and health care referrals. Surprisingly, WIC serves 45 percent of all infants born in the United States.

Based on the concept of recovering food from the main sources of food production and distribution - farms, food processing and manufacturing companies, individuals, and government agencies - and redistributing it out through a system of pantries for emergency use, the ACCESS pantry system is a vital resource to addressing food insecurity in Jackson County. Since 1982, ACCESS has been the designated Regional Food Bank for emergency food distribution in Jackson County. As a member agency of the Oregon Food Bank, ACCESS Food Share receives USDA commodities and food donated through the

week's worth of food at a time. Clients are usually put on a twelve-week program, and can then be re-evaluated as needed. Once a person has begun to receive service through a pantry, an intake interview is conducted to determine specific need, and to provide them with information about how to best manage household finances, nutrition and meal planning, as well as whatever else it will take to get them back on their feet. No one who shows up at a pantry is denied food.

In 2004, ACCESS provided 32,658 emergency food boxes to the residents of Jackson County. This represented a twelve-percent increase over 2003. A look at who receives emergency food reflects, in general, the most vulnerable members of our community:

- 40% are under 18
- 20% are seniors
- 13% Hispanic
- 47% report some kind of disability

What may be more surprising is that 34 percent of food recipients through ACCESS have at least one member of the household who is working. As much as anything, reliance on emergency food reflects the growing disparity between wages and the cost of living. Ashland resident Betty Johnson is a perfect example of how that disparity impacts the ability to feed oneself. Ms. Johnson is one of the many thousands of people who receive food through the pantry system.

Johnson has lived in the Rogue Valley for 27 years, most of that time in Ashland. At 54 years old, Johnson is permanently disabled, significantly enough that she has been unable to work. Like many in her situation, Betty lives exclusively on income from the

cooling & heating costs. She expresses gratitude over and over for the safety net of food and other vital services. "I wouldn't be able to do what I do every month if it weren't for ACCESS," she says.

The Special Problems of Rural Hunger

The dynamics surrounding food insecurity in predominantly rural places like southern Oregon and northern California are somewhat different than in large metropolitan areas. Probably the biggest challenge overall is under-employment. In this situation, at least one member of the household is employed, but not in the desired capacity, whether in terms of compensation, hours, or level of skill or experience. This problem tends to be much higher in non-urban areas all around the country. In reality, the problem for many rural inhabitants may be more about finding a job that pays a living wage than about finding a job at all.

While fewer jobs are available in rural areas in general, and they generally pay lower wages than in urban areas, other factors layer on top of these core issues to compound the problem. For

The sources of all of this fresh food are the grocery stores, which are required by law to discard food once the "sell by" date has passed. Now, rather than let those products go to waste, groceries donate the food to ACCESS literally the minute the freshness date is reached.



Federal government in the form of Supplemental Security Income (SSI). SSI is a supplemental program funded by general tax revenues (not Social Security taxes), designed to help aged, blind, and disabled people who have little or no income. It provides cash to meet basic needs for food, clothing, and shelter. Betty Johnson's monthly SSI income is \$579.

Because she qualifies to live in HUD housing, her monthly rental cost is \$94 per month. Still, on such a budget, feeding herself properly would be a constant crisis. So, Betty has come to depend on the Ashland Food Pantry, supplied by ACCESS and run by the Seventh Day Adventist Church, for a once-a-month supplement to her household food reserves. She has been visiting the pantry for over three years now. Her daughter, who also lives in southern Oregon, serves as her Primary Care Attendant to take her to the pantry and help her prepare her meals. The Ashland pantry also provides some free clothing, which Betty appreciates as well.

Johnson especially appreciates the fresh fruits and vegetables included in the pantry offerings, and the fact that the pantry staff lets her choose what she takes home, as opposed to having them deciding for her. One of the greatest advantages, as she sees it, is that "none of the food goes to waste." Also through ACCESS, Johnson receives utility assistance to offset summer and winter

ACCESS employee David Snow unpacks recovered dairy products as part of his morning rounds for Fresh Alliance.

example, rural residents also face long commutes to get to jobs and other services, such as daycare and healthcare. That couples with significantly less availability of public transportation, so that the need for cars is much greater, bringing with it the expenses related to car ownership.

Furthermore, because population densities are low and stores are widely scattered in rural areas, distance to a market is a significant barrier, in particular for elderly residents. Low-income households in rural areas tend to redeem their food stamps at smaller markets and grocery stores, which may offer smaller selections at higher prices; supermarket prices in rural areas are on average about 4% higher than suburban area supermarkets.

Another major factor, and perhaps the most troubling today, is the rapid increase in housing prices. Between 1989 and 1999, the median price of owner-occupied homes increased by 59% in non-metro areas, compared with 39% in metro areas. In addition, rural renters are twice as likely as owners to live in physically substandard housing, often with inadequate, inefficient and costly heating and air conditioning systems and insulation.

The combination of factors that make rural living more difficult for low-income households in general, create a particularly powerful and dangerous set of circumstances for senior citizens. With low fixed monthly incomes, longer life-spans (which often deplete pensions and other retirement programs), lack of transportation and nearby services, and increasing need for medical services, social services and long-term care, many seniors in rural areas are subject to a virtual life-sentence of abject poverty and want.

Nutrition: *The Invisible Frontier*

Will Rogers once said "We'll hold the distinction of being the only Nation in the history of the world that ever went to the poor house in an automobile." A more contemporary twist on that might be that we would be the only nation that will starve from over-eating.

The common image today, born out by report after report in the news, and reinforced by images from films such as *Super Size Me*, is of the grossly over-weight American. A quick trip abroad only helps to reinforce our impression that Americans truly do carry more girth than most other cultures on the planet. But, it's not the aesthetics of over-abundance that concern us most. It's the incredible cost in terms of health risk, medical care, and lost productivity.

Not surprisingly, our emergency food supply has tended to mirror the dynamics at play in our larger society, which are to eat the cheapest, quickest-to-prepare and most-easily obtained foods. In other words, it is fairly easy to get a lot of calories into the system. It is somewhat more difficult to get good nutrition into the system. Remember the aforementioned "ketchup as a vegetable?"

Part of the solution of making the food system work is to replace bad habits with good habits. Every box of high-calorie, low-nutrition starch we can replace with fresh produce and healthier choices represents a change in some of the dynamics that lead to weight problems and all of the associated health risks. And ultimately, this means an improved condition for the poorest among us.

Fresh Alliance: *The New Face of the Safety Net*

Pumping fresh produce and healthier choices into our local pantry system recently got a little easier. When you are hungry and on a limited budget, meat, dairy products and fresh produce aren't always included on your grocery list, even though they are all important to a healthy diet. Through the Fresh Alliance program recently implemented by ACCESS, the delivery of high-quality, high-protein foods to Jackson County's pantries is now possible. Part of the beauty of this program is that it allows us to make available foods that normally would have been thrown away.

Begun by the Oregon Food Bank in partnership with Fred Meyer and later Albertson's, Fresh Alliance has been operating successfully in the Portland area since 2002. The recent expansion has included Medford, Eugene, Bend, Redmond and Grants Pass. This means that more meat, milk and other dairy products

are making it into the hands of the state's hungry, rather than the state's landfills.

One of the core issues in terms of delivering fresh food is the ability to keep the food refrigerated, and that's where a very generous donation from Boise came to the rescue. Boise donated a brand new truck to ACCESS outfitted with a state-of-the art refrigeration system. Grants from Oregon Housing Community Services, the Fred Meyer Foundation and the Juan Young Trust helped to support other Fresh Alliance components. Fresh Alliance joins an already-existing program called Food Rescue, which gathers unused food from local restaurants and other food service institutions, such as the Rogue Valley Manor. Combined, the two perishable foods programs will bring roughly 300,000 pounds of fresh meats, milk, dairy products and produce into the system annually.

The sources of all of this fresh food are the grocery stores, which are required by law to discard food once the "sell by" date has passed. Now, rather than let those products go to waste, groceries donate the food to ACCESS literally the minute the freshness date is reached. Meats are frozen immediately, while the milk and other dairy products still have 4-5 days before their "Use By" date expires. With the refrigerated truck and storage at the ACCESS refrigerated warehouse, perishable food can reach hungry families without risk of spoilage. Currently, the Fred Meyer stores and the Medford Albertson's participate in Fresh Alliance.

It's Getting Better... *Or is it?*

The situation in Oregon is improving. In fact, the most recent state rankings show Oregon as only the 8th "hungriest" state in the nation. The focus on rankings is a bit disturbing to Philip Yates, who feels that it distracts from the real long-term issues. "The fact that we have dropped in the hunger ratings says that we are doing a better job state-wide, and that people who need to know about emergency food services are getting better information," says Yates. But the news cycle is frustrating, says Yates, because hunger was briefly the "crisis du jour," but now is less topical. "We still have a lot of work to do to address the root causes of hunger. We tend to respond to crises and then forget about them. Despite the rankings, the number of people needing food continues to grow here in Jackson County. How do we give people the resources so that they can avoid hunger in the first place?"

Just as with other perceived threats, there is a need to keep up our vigilance about food insecurity. At a time when we talk about the constant threat to our "homeland security," addressing the causes of hunger would be another level of security that would be a comfort to us all. ■

For more information about the issues surrounding hunger, two excellent resources are the Oregon Food Bank (www.oregonfoodbank.org) and America's Second Harvest (www.secondharvest.org).

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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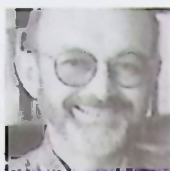
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NATURE NOTES

Frank Lang

Flower Color

Roses are red, Violets are blue, why is it then, I look cross-eyed at you? Wait, that's not it! Roses are red, violets are blue, sugar is sweet and so are you. There that's better. Why are flowers colored, anyway? It mostly has to do with - dare I say it - S E X, the transmission of gametes, male and female, from one sex organ to another with the union of genetic materials.

In the world of flowering plants sexual reproduction takes place in a two-step process. Pollination comes first and that is the transfer of pollen (with its male gamete) from the anther of a flower to a stigma that leads to an ovule that contains the female gamete. Fertilization occurs when the male gamete unites with the female gamete to form a zygote that grows into an embryo in the cozy confines of the ovule turned into a seed. Now that is enough information to get you a passing grade on your botany midterm. Is it any wonder that our children would rather learn of S E X from a peer than from a parent?

Back to our original question. Why are flowers colored? It has to do with pollination and pollen vectors that get the pollen from anther to stigma. First though, flowers are colored because they contain pigments, colored substances that absorb some wavelengths of the visible spectrum and reflect other wavelength, both visible and not.

Pigments are found in small subcellular organelles called plastids, the best known of which are chloroplasts with the green pigment chlorophyll. In addition to the green pigment chlorophyll, other pigments known as carotenoids, maybe be present in chloroplasts or be present in plastids of their own. Some carotenoid pigments are orange carotenes, others, yellow xanthophylls. These pigments are soluble in fat, which accounts for the orange tomato sauce stains on all your plastic refrigerator containers, or your nice white blouse or brand new tie.


Other than chlorophyll, flavinoids, dis-

solved in the water-filled cell vacuole, are the most common floral pigments. Purple, blue, and red anthocyanin pigments and yellow, cream, or white anthoxanthins are mixed or alone in flowers of different colors. And there are other pigments, but enough's enough for now.

So now we know why flowers are colored, but so what? Why are flowers colored a particular color? Like most features of the flower, its size, shape, and color has to do with pollination and the vector involved. Small, green flowers with dangling stamens rely on wind to spread pollen. Large, light colored, night blooming, mousy smelling flowers of the tropics are pollinated by, guess what? Right, bats. Arthropods or birds pollinate most other flowers.

We have mentioned this before. Sit for a while in a mountain meadow wearing a bright red hat or scarf, and a hungry, but soon disappointed hummingbird will likely visit you. Arthropods, usually our insect friends, do most animal pollination work. Some flowers are generalists, attracting a number of different insects by color and often scent. Other flowers, especially the orchids, are very particular about their insect visitor and have coevolved fantastic shapes and mechanisms to insure pollination.

Often what we see is not what the insect sees when looking at a flower. Insects sense ultraviolet radiation, and what might appear as faint lines or not at all to you and me appear as dark nectar guides to insects that lead them to a well deserved nutritious pollen or nectar reward.

So now you know why roses are red and violets are blue. Is sugar still sweet and how about you? 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The 2005 Oregon Coast Music Festival

By Ken Croes

When dreams become real, history is made. Such is the case with one of America's jewels of musical performance. Twenty-seven years ago, a retired Mississippi professor and symphony violinist moved to Coos Bay, Oregon. After surveying the cultural landscape on the South Coast, **Dr. Charles Heiden** launched a modest concert series of works by **Franz Josef Haydn**. He aspired to create enrichment opportunities for young musicians and local audiences. What he created has become a world-class celebration encompassing a variety of classical composers, performers, and musical genres now known as the **Oregon Coast Music Festival**.

The Oregon Coast Music Festival is presented by the Oregon Coast Music Association, a non-profit organization comprised of an active cadre of music enthusiasts and volunteers. They work tirelessly year-round to stage concerts at a variety of unique venues. From the art deco charm of Marshfield Hall to the bayside intimacy of the historic OIMB Boathouse, the Oregon Coast Music Festival's union of music and edifice is unrivaled.

As is the case with many festivals, the Oregon Coast Music Festival survived growing pains, controversies, changes in board members, financial strains and venue expansions. In 1992, the festival recruited **Maestro James Paul** to accept the position of Musical Director. Hailed by *Musical America* as "unequivocally among the foremost classicists of the world, in company with **Antal Dorati** and **Karl Böhm**" Mr. Paul continues to elevate the character and content of the festival. The 2005 program, scheduled from July 21-30, is no exception.

The Festival Orchestra Symphonic concerts conducted by **James Paul** begin with *Carnival Overture*, Op. 92 by **Antonin Dvořák**, *Clarinet Concerto No. 1 in f-minor*, J. 114 by **Carl Maria von Weber** (featuring **Guest Soloist Michael Anderson**), and



Guest Soloist
Michael Anderson

THE 2005 OREGON COAST
MUSIC FESTIVAL

Coos Bay, North Bend,
Charleston, and Bandon
July 21-30

www.oregoncoastmusic.com

Beethoven's Symphony No. 3 in E-flat Op. 55 "Eroica". Historic Marshfield Hall will host each of the Festival's Orchestra concerts for the evening programs on July 26th, 28th, and 30th.

The Oregon Coast Music Festival was equally fortunate to obtain the services of a young Stanford graduate, **Jason Klein** to share the baton. A renowned conductor and educator, Mr. Klein's 15th festival season will present a Pops program with a "Zoo Parade" theme on July 28th featuring compositions by **Ernst Toch**, **Daniel-François-Esprit Auber**, **Poulenc**, **Leroy Anderson**, **Henry Mancini**, **Rimsky-Korsakov**, **Julius Fu**, and concluding with **Prokofiev's**



Conductor Jason Klein

"Peter and the Wolf".

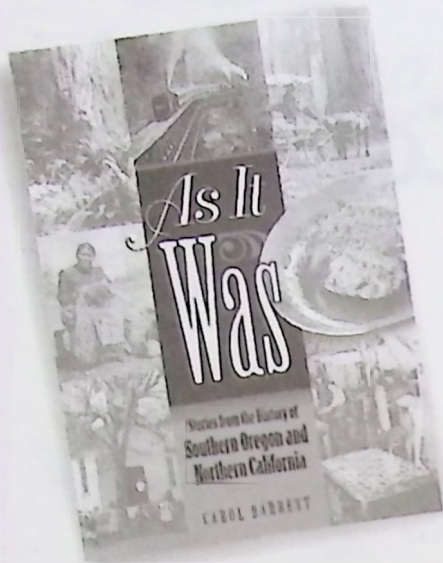
Saturday night, July 30th, **James Paul** returns to the stage to conduct a symphony orchestra program entitled *The Romeo and Juliet Experience* featuring "The Walk to the Paradise Garden" by **Frederick Delius** from "A Village Romeo and Juliet". "Romeo and Juliet, Fantasy Overture after Shakespeare" from **Tchaikovsky** precedes the final composition on the program, "Scenes from Romeo and Juliet" by **Prokofiev**.



Conductor James Paul

lives near Boston, she performs as a concert and operatic soloist throughout New England. Ms. Bessey

CONTINUED ON PAGE 15



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

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INSIDE THE BOX

Scott Dewing

My Digital Dossier

I'm searching for myself. I know where I am, of course. I'm seated right here in front of my computer. What I'm searching for is my digital self: a bundle of bits and bytes somewhere out in cyberspace. I know I'm out there—a name, a number, a birth date, a satellite image—all to be found by anyone who cares to look for me. The digital you is out there too.

I'm searching for myself and I'm finding a lot of information, enough that I could probably fake my own identity. Okay, I'm not sure if you can actually do that and get away with it. If, however, you wanted to fake someone else's identity or track them down or engage in some malicious cyber-harassment, the Internet has become a great resource for gathering the necessary information to do so.

There's a growing wealth of personal information about each and every one of us becoming increasingly available via the World Wide Web. Through a combination of free and fee-based database searches, you can create a "digital dossier" of just about anyone in pretty short order.

So far, I've gathered and filled my own digital dossier with the following: full name, date of birth, social security number, spouse's name, date of birth and social security number, mother and father's names, social security numbers and dates of birth, current and previous address of residence, property and home ownership, credit report, and criminal background report.

Most of the information I found about myself was quite accurate. I was surprised, however, to discover that I had violated ORS 811210 (failure to use a seat belt) in Yamhill County in July 2002. I wasn't in Yamhill County in July 2002. The middle name on the "offender name" of the report was my brother's. The first name was mine. My brother's middle initial is S. Either the police officer mistyped something into the computer or my brother has some explaining to do as to how *my* name ended up

associated with said infraction.

My quest to find myself started at Zabasearch.com, which claims to be, "The #1 Free People Search and Public Information Search Engine." Zabasearch has a very simple search interface with a "Search a Name" field and a "State" drop-down menu. Type in a name, select a state, click the Search button and you're on your way to finding people.

According to the Zabasearch website, "zaba" is from the Greek word *tzaba*, which means "free" or "at no cost". Well, turns out that its not all "free". If you really want to dig up dirt and get the goods on people, you need to pay. I sprung for the \$20 "background check", which provided me with a listing of current and previous addresses, relative's and neighbor's addresses, as well as property ownership records and a criminal record check.

Much of the information available at Zabasearch.com and other personal information trafficking sites come from public records: state records, county records, court records and the like. When you buy a house, your ownership becomes public record. If you get a ticket for not wearing your seatbelt that becomes a public record too. And because those records are public they can be made available to the public, retrievable by anyone via websites like Zabasearch.com.

According to Zabasearch, "[It] simply serves as a search engine in locating available public records and does not create the records found. Information typically makes it to the public domain via a wide variety of sources, including but not limited to: phone listings, court records, real property records, subscriptions etc. Sources vary state by state and region by region. Unlike Zabasearch, there are many companies who do gather, generate, compile, house and sell public information, most of which are publicly traded. This practice is, and always has been, legal in the United States and is the basis for the 2 billion dollar U.S.

information industry."

I know, I felt that chill run down my spine too. Isn't all of this divulging of personal information tantamount to an invasion of privacy? Surely this can't be legal? Well, it's not an invasion of privacy and it is quite legal. All the information available via Zabasearch and other rival sites has been available for many years—but as paper-based records that required some specialized knowledge and effort to acquire. With the rise of electronic records and the interconnectedness of the Internet, however, those records are now easily distributed and gathered. With a couple mouse clicks all of that disparate data can be brought together into what Daniel J. Solove of The George Washington University Law School has referred to as a "digital dossier".

"Unfortunately, our federal and state constitutions provide us with little guidance when it comes to digital dossiers and sites like Zabasearch," wrote Anita Ramasastry, Associate Professor of Law at the University of Washington, in a recent article for findlaw.com, "The contemporary erosion of our privacy was unimaginable two hundred years ago."

In his recent book, *The Digital Person: Technology and Privacy in the Information Age*, Solove writes, "The privacy problem created by the use of databases stems from an often careless and unconcerned bureaucratic process, one that has little judgment or accountability.... We are not just heading toward a world of Big Brother, but to a world that is beginning to resemble Kafka's vision in *The Trial*."

Solove paints a somewhat dark and dystopian future. But as our lives become more digital and interconnected, lived and recorded online, our challenge will be to stare down the barrel of that darkness, imagine the unimaginable, and make difficult decisions about the changing future of privacy in the digital age. ■

Scott Dewing is a technology consultant, writer and the CIO of Vortx, Inc., a technology company located in Ashland, Oregon, www.vortxinc.com. Archives of his columns are available at his website, www.insidethebox.org.

TUNED IN *From p. 3*

public is given, even inaccurately, any reason to wonder whether their public radio and television stations are being anything other than what they were established to be independent, noncommercial voices in a media environment Americans increasingly tend to find unworthy of that same level of trust.

While the motives and actions of the CPB Board of Directors remain a matter of speculation, what is totally clear is that we are seeing the results of a CPB Board appointment process which has been devalued as Congress and successive Administrations have departed from the goal, as expressed in the Public Broadcasting Act, of appointing Board members "who are eminent in such fields as education, cultural and civic affairs, or the arts" in lieu of appointing individuals whose experience is significantly associated with prior political association.

The first board of directors of CPB,

appointed in 1968 as a key element of the Johnson administration's effort to develop a non-commercial broadcasting system of consequence in this country, consisted [in part] of: Robert Benjamin, Chairman of United Artists Corp., Milton Eisenhower, President Emeritus of Johns Hopkins University, Oveta Culp Hobby, President of the Houston Post, James Killian, Chairman of Massachusetts Institute of Technology, Erich Leinsdorf, Conductor of the Boston Symphony Orchestra and John D. Rockefeller III, Chairman of Rockefeller Foundation.

Those were the CPB Directors who laid the cornerstone of what has become a successful public broadcasting system.

And it is directors of that breadth, and such apolitical association, that will keep it healthy. ■

Ronald Kramer is Executive Director of the JPR Foundation.

SPOTLIGHT *From p. 13*

returns to the festival Friday night, July 22nd at First Presbyterian Church, North Bend.

Adding spice and pure fun to the musical itinerary, the Oregon Coast Music Festival will present **Craicmore**, a contemporary traditional Celtic band rooted in the music of Scotland and Ireland, who will perform at First Presbyterian Church, North Bend. The English garden at Shore Acres State Park in Charleston, Oregon is the venue for the wild, funky, and infectious 30-member mobile percussion ensemble **Samba Já**. Further dispelling the notion that the festival is a stuffy exercise, the **"It's About Time" Dance Band** will play big band jazz at The Mill Casino Salmon Room in North Bend. **The John Stowell Trio** brings jazz to the OIMB Boathouse in Charleston, Oregon and the Sprague Theater in Bandon, Oregon. The new event, "Jazz at Jardin's", will mingle jazz and gourmet delights with the **Dozier-Jarvis-Young Quartet** at the Black Market Gourmet in Coos Bay. **The Oregon**

Renaissance Band brings faithful reproductions of historical instruments to Emmanuel Episcopal Church in Coos Bay. Mingus Park, a breathtaking natural amphitheatre in Coos Bay, will host the **Bay Area Concert Band's** repertoire. Dates and times of all festival performances are available on the festival website, www.oregoncoastmusic.com.

The final attraction worth mentioning is Oregon's Bay Area itself. Coos Bay, North Bend, Charleston, and Bandon are truly unique. The streets, shops, and waterfront reflect its authentic history of commerce in fishing and timber. The Bay Area's mild climate, lush forests, dunes and sandy beaches provide stunning backdrops to **Dr. Charles Heiden's** realized symphonic dream; a coastal landscape filled with music, education and fun. That is the essence of the 2005 Oregon Coast Music Festival. ■

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Administration proposes converting military bases into internment camps for the elderly.

N. Korea to make two bombs, one for later.

A compromise on the UN appointment as Michael Bolton is named ambassador.

British archeologists find 2,000 year old shoe, must wait two millennia for other shoe to drop.

Anti-gay mayor of Spokane may have unresolved self-image issues.

Government to revise much criticized "Birds and Bees" web site which calls abstinence the only safe birth control method; menopause, chronic depression and marriage to be added to the list.

Laura Bush to open at Caesar's Palace as Laura Dangerfield.

Iran says it is only a danger to itself.

Time to oil that darn axis of evil, again.

Evolution reversed in Kansas schools — kids will start in 12th grade and graduate kindergarten. The Kansas school system believes that Kansans in no way descended from apes or Missourians.

Ford and GM downgraded by Standard & Poor to Substandard & Worse.

President Bush says he can dismantle Social Security and Medicare and still be in bed by nine.

That's all the news that isn't.



**12 Noon Saturdays on JPR's
News & Information Service**

npr

ON THE SCENE

Playing Hard to Get Won't Work with Marian McPartland

Attention Stevie Wonder, Keith Jarrett, and Woody Allen: Marian McPartland is after you, and she won't give up until she gets you!

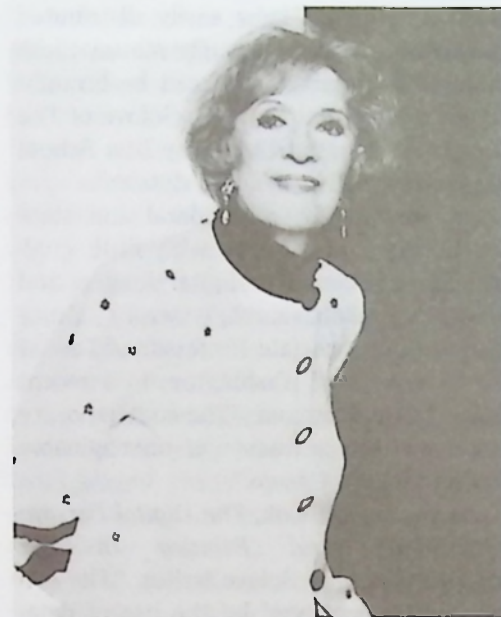
For what? Rest assured, nothing nefarious. McPartland simply wants them to join her in her radio "living room," better known as *Piano Jazz*. The show, which airs on JPR's *Rhythm & News* service on Sundays at 9am, is the most widely listened-to NPR® jazz program and the longest running national performance program on public radio.

Over the years, McPartland has played piano and chatted with more than 500 guest musicians ranging from Tony Bennett and Ray Charles to Bill Evans and Willie Nelson — but she wants more. She has a "wish list" and won't stop pursuing these musicians, no matter how hard-to-get they play.

"Keith Jarrett has so far turned us down. I'll get him eventually — he's going to have to give up," says the ever-determined McPartland.

Crediting persistence as her only virtue (her fans, of course, could add a few more), McPartland believes that bringing in guest musicians who play various instruments in wide-ranging styles keeps her show fresh. "It's easy to do this," she says. "There are so many great performers out there I'd like to have on." Her eternal search for "something new" led to a programming decision made a few years after the show's 1979 debut. She would not only feature her well-known piano duets but ask other musicians as well as singers to join her.

McPartland's piano pairings date back to the earliest days of her career. Born March 20, 1918, in Windsor, England, McPartland played British music halls as a member of a four-piano group led by Billy Mayerl. She moved to the United States with her husband, cornetist Jimmy McPartland, at the end of World War II and



Marian McPartland, host of NPR's most widely listened to jazz program *Piano Jazz*.


rapidly developed a reputation as a pianist, educator, and eventually, radio personality.

Although many *Piano Jazz* fans tune in for the music, at least as many love the show because of McPartland's informal and personal conversations with her fellow musicians. "People enjoy hearing musicians talk since many don't normally have an opportunity to do so," she says. "That brings out the essence of the real person making the music." Drawing them out comes naturally for McPartland. "I was brought up to be a sociable person. I want to know so much about these musicians. It's nice to be shut away with someone in the studio. It's very intimate."

Thanks to her musical conversations, McPartland has been credited with creating the ultimate recorded history of jazz musicians. The importance of her body of work is not lost on the creator herself. "I hope that the people who own *Piano Jazz*, South Carolina Educational Radio, keep it going for educational purposes," she says.

"The biographical material needs to be out there and available to others."

Pursuing the guests on her "wish list" is one way McPartland plans to keep documenting jazz history. Another is the steady stream — a flood, really — of suggestions from others. "I have such a barrage of CDs coming in, my house looks like a record store," she quips. And in a revelation that is sure to increase the flood, she disclosed that her curiosity and dedication to helping develop new talent prompts her to listen to everything she receives, including "the well-known and the not-so-well-known." Perhaps the post office should hire a bigger truck for her deliveries.

Meanwhile, for those musicians on McPartland's wish list — be forewarned of the jazz legend's power of persuasion. After years of being on her list, pianist Dave Brubeck finally succumbed and joined her on *Piano Jazz*. You may be next. 

Hear Marian McPartland's *Piano Jazz* on JPR's *Rhythm & News* service on Sundays at 9am.

Your Legacy & Public Radio ...

So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

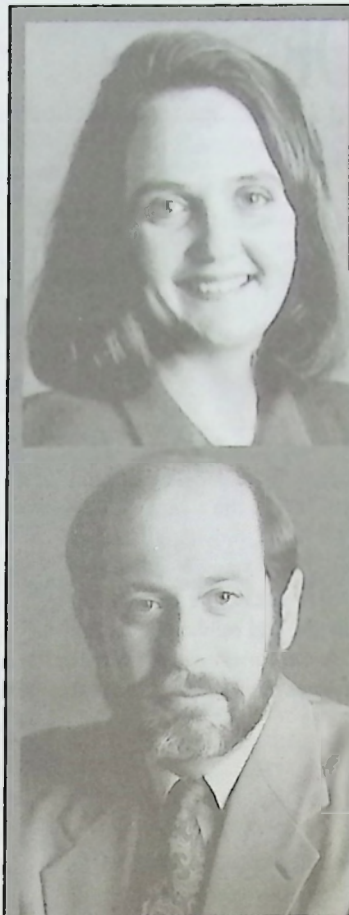
If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



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PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

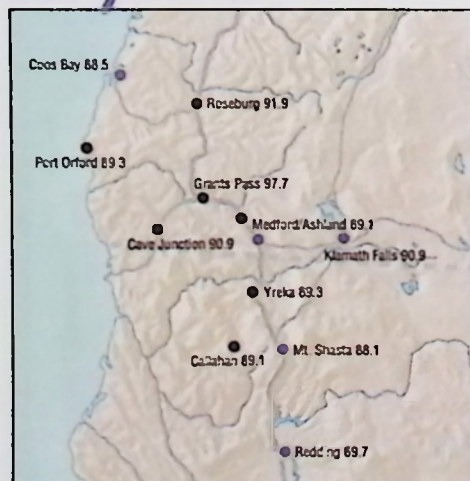
Beginning July 2nd, northern California *Rhythm & News Service* listeners will be able to hear the entire hour-long version of *Living on Earth* Saturday mornings at 10am. One of the highly popular programs in the Saturday morning line-up, *Living on Earth* is the award-winning environmental news and information program from National Public Radio, providing features, interviews and commentary on a broad range of ecological issues. The 30-minute *California Report*, now heard from 10:30am-11am, will be replaced by the weekday version of the *California Report* - providing more timely coverage of issues, trends, and public policy decisions affecting California and its diverse population. The weekday *California Report* can be heard at 7:50am Monday-Friday during *Morning Edition* on the *Rhythm & News Service* in northern California.

News & Information Service

KSIK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO

July features a face-lift for Saturdays on the *News & Information* service. Starting July 2nd, following *A Prairie Home Companion* with Garrison Keillor, hear *Selected Shorts*. In the tradition of other entertainment oriented programs during *Radio Come Alive*, *Selected Shorts* is a show that matches Oscar and Tony Award-winning actors with short stories by acclaimed contemporary and classic authors. Each week you'll hear some of the finest artists of the American theater reading contemporary and classic short fiction-the most distinguished works of the early masters such as Chekhov, Maupassant, Malamud, and Singer, and the fresh, vivid, diverse works of a new generation of remarkable literary talents, such as Pulitzer Prize-winning Jhumpa Lahiri and literary catalyst Jonathan Franzen. In between: the words of Alice Munro, John Updike, Ethan Canin, John Edgar Wideman, Dorothy Parker, Grace Paley, William Trevor, Alice Walker, and dozens of others. Host Isaiah Sheffer, will guide listeners through the hour-long program each Saturday at 5:00 PM on the *News & Information Service*.

Rhythm & News



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE ICT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

Volunteer Profile: Milt Goldman

I'm beginning my 14th year of the best retirement volunteer career anyone could possibly imagine. As the host of *Siskiyou Music Hall* on Mondays on JPR's *Classics & News* service,



I get to share all of the gorgeous music with 65,000 square miles of the most attentive audience in the world. I am privileged to be able to visit with the likes of Albinoni and Bach, Wolfie Mozart, Ludwig Beethoven, Papa Haydn, Sweetie Pie Schubert, Claude Debussy, Andy Dvorak, Pete Tchaikovsky, Lenny Bernstein and John Adams. And they double my pay and bonus every week!

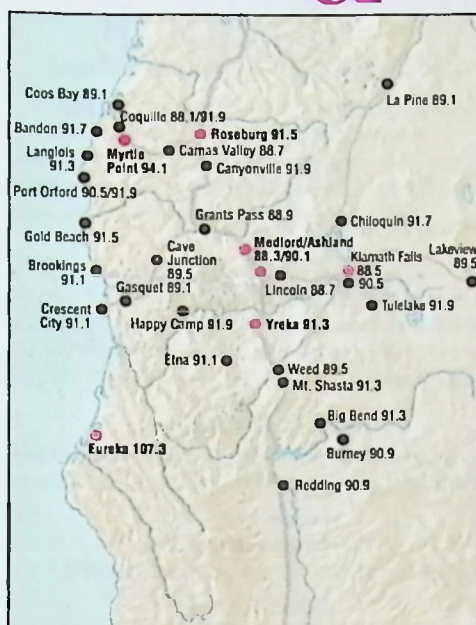
A 35-year career of serving pastrami and corned beef sandwiches to all of the White House employees, journalists and tourists ain't nothing compared to this!

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSR5 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm NPR News
12:06pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

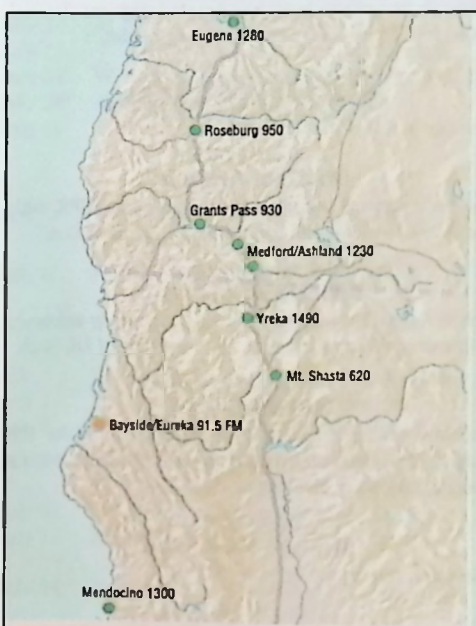
6:00am Weekend Edition
8:00am First Concert
10:30am Metropolitan Opera
2:00pm From the Top

3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Indianapolis On The Air
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm Leonard Bernstein
8:00pm State Farm Music Hall

News & Information



- AM Transmitters provide extended regional service.
- FM Transmitter

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRYM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRYM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm The Connection
6:00pm Fresh Air (repeat of 3pm broadcast)

KTBR/KRYM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes (repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Marketplace Money

9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm Tech Nation
8:00pm New Dimensions
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRYM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Healing Arts
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

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YREKA

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ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Featured Works* at 9:05, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm

Metropolitan Opera Live from New York

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–8:00pm

Leonard Bernstein: An American Life

8:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates July birthday

(OCMF) 2004 Oregon Coast Music Festival recordings

First Concert

- July 1 F Creston: Suite for String Orchestra
- July 4 M Reineken: Sonata in D minor
- July 5 T Piernè: *Ballet de Cour*
- July 6 W Handel: Organ Concerto No. 7 in B flat
- July 7 T Menotti*: Violin Concerto
- July 8 F Grainger*: Suite *In a Nutshell*
- July 11 M Wagenseil: Concerto in E flat
- July 12 T Butterworth*: Two English Idylls
- July 13 W (OCMF) Wagner: Overture to *The Flying Dutchman*
- July 14 T (OCMF) Berlioz: *Rob Roy* Overture
- July 15 F (OCMF) Bruch: *Scottish Fantasy*, Op. 46
- July 18 M Salgado: Variations on an Old Dance Tune
- July 19 T V.Raitio: Symphonic Ballade, op. 9
- July 20 W Mozart: Adagio in B minor, K.540
- July 21 T J. Garth: Cello Concerto No. 2
- July 23 F Dukas: *La Péri*
- July 25 M Bach: Trio Sonata in C, BWV 1037
- July 26 T Field*: Nocturne No. 17 in E major
- July 27 W Dohnanyi: Serenade for Strings, Op. 10
- July 28 T Stanford: Three Intermezzi
- July 29 F W. F. Bach: Flute Duet in E flat major

Siskiyow Music Hall

- July 1 F Bernstein: Symphonic Dances from *West Side Story*
- July 4 M Hanson: Symphony No. 2, Op. 1 *Romantic*
- July 5 T Dvorak: String Quartet in E flat, Op. 51
- July 6 W Rachmaninov: *Morceaux de Fantaisie*
- July 7 T Mahler*: *Das Lied von der Erde*
- July 8 F Percy Grainger*: *The Warriors*
- July 11 M Wieniawski*: Violin Concerto No. 2 in D minor
- July 12 T Arensky*: Violin Concerto, Op. 54
- July 13 W Beethoven: (OCMF) Piano Concerto No. 4 in G, op. 58
- July 14 T Sibelius: (OCMF) Symphony No. 3 in E flat, op. 82
- July 15 F Shostakovich: (OCMF) Symphony No. 6, OP. 54
- July 18 M Prokofiev: Piano Concerto No. 1 in D flat
- July 19 T Boccherini: Symphony No. 2, Op. 12
- July 20 W DeGallot: Lute Suite in F sharp minor
- July 21 T J.S. Bach: Concerto, BWV 1044
- July 22 F Berlioz: *Les Nuits D'Ete*
- July 25 M Bloch*: *Schelomo*

- July 26 T John Field*: Piano Concerto No. 4 in E flat
- July 27 W Giuliani*: Concerto No. 1 in A, Op. 30
- July 28 T Gounod: Quartet No. 3 in F
- July 29 F Mendelssohn: Piano Trio in D minor, Op. 49

HIGHLIGHTS

JPR Saturday Morning Opera with Don Matthews

July 2 · *The Tender Land* by Aaron Copland
Andrea Jones, Dawn Coon, Mary Hawkins, Benjamin Smolder, Judson Perry, Michael Turay, Shederick Whipple, Sherri K. Phelps, Eli Griggs, Charis Strange, University of Kentucky Opera Theatre, Bohuslav Martinu Philharmonic Orchestra, Kirk Trevor, conductor.

July 9 · *Der Freischütz* by Carl Maria von Weber
French Version and Recitatives by Hector Berlioz
Anne Constantin, Cécile Perrin, François Soulet, Jacques Perroni, Didier Henry, Francis Dudziak, Fernand Bernadi, Jean-Marie Lenaerts, Choeurs de Saint-Eustache, Hungarian Philharmonic Chamber Orchestra, Jean-Paul Penin, conductor.

July 16 · *La Damnation de Faust* by Hector Berlioz
Richard Leech, Gilles Cachemaille, Françoise Pollet, Michelle Phillippe, Montreal Symphony Orchestra and Chorus, Charles Dutoit, conductor.

July 23 · *Giovanna d'Arco* by Giuseppe Verdi
Plácido Domingo, Sherrill Milnes, Montserrat Caballé, Keith Erwen, Robert Lloyd, Ambrosian Opera Chorus, London Symphony Orchestra, James Levine, conductor.

July 30 · *Das Rheingold* by Richard Wagner
Robert Hale, Hanna Schwarz, Nancy Gustafson, Eike Wilm Schulte, Thomas Sunnegardh, Kim Begley, Peter Schreier, Elena Zarembo, Franz-Joseph Kapellmann, Jan Hendrik Rootering, Walter Fink, Gabriele Fontana, Ildiko Komlosi, Margareta Hintermeier, The Cleveland Orchestra, Christoph von Dohnányi, conductor.

Saint Paul Sunday

July 3 · *Imani Winds*
John Rosamond Johnson, arr. Valerie Coleman: Lift Ev'ry Voice and Sing
Valerie Coleman: Concerto for Wind Quintet –I. Afro –II. Vocalise –III. Danza
Jeff Scott: Homage to Duke
Luciano Berio: Opus No. Zoo –I. Tom Cats
Josef Bohuslav Föörster: Kvintet, Op. 95 –II. Allegro Moderato
Valerie Coleman: Umoja

July 10 · *OPUS ONE*
Aaron Jay Kernis: "Mozart en Route" or "A Little Traveling Music" (1991)
Wolfgang Amadeus Mozart: Quartet in g minor for piano and strings, K.478 –I. Allegro
Johannes Brahms: Piano Quartet No. 3 in c minor for piano and strings, Op. 60 –I. Allegro non troppo –II. Andante

July 17 · *Andrew Manze, Baroque violin; Richard Egarr, harpsichord*
George Frederic Handel: Sonata in A major, Opus 1, No. 3
J. S. Bach, arr. Manze: Toccata and Fugue in d minor (transposed to a minor)

Giovanni Antonio Pandolfi : Op. 3, No. 1, "La Stella"
Giovanni Antonio Pandolfi: Op. 3, No. 6, "La Sabbatina"
Arcangelo Corelli: Op. 5, No. 12, "La Follia,"

July 24 · *Johannes String Quartet*
Franz Joseph Haydn: Quartet in D major, Op. 76, No. 5

Alban Berg: String Quartet, Op. 3

July 31 · *Jean-Yves Thibaudet, piano*

Erik Satie: Gymnopédie No. 1

Steve Swallow: (transc. Jed Distler): Hullo, Bolinas
Duke Ellington (arr. Joel Silberman): Prelude to a Kiss

Erik Satie: Gnossienne No. 7 ;Tendrement

Bill Evans: Waltz for Debby

Erik Satie: Le Pige de Meduse; Sonatine bureaucratique

Bill Evans(transc. Jim Aitken): Peace piece

From The Top

July 2 · From the Top is in beautiful Rockport, Maine as guests of the renowned Bay Chamber Concerts Series. The show will feature three students, all from the same high school in Maine, as well as a horn player from Texas and clarinetist from California.

July 9 · *From the Top's* special highlights episode gathers some of the favorite guest artist moments from the past couple of seasons. Audiences will be transported to the Kennedy Center where star violinist Midori joined three of young performers to play Haydn's Gypsy Rondo from the Piano Trio in G Major. Edgar Meyer, the man who has single-handedly redefined the double bass for classical music performs one of his own compositions with a young pianist and listeners will hear a mini master class conducted by one of the legends of classical music: the late great Isaac Stern who appeared on the show in the Spring of 2001.

July 16 · This show, hosted by the Thornton School of Music at the University of Southern California, marks *From the Top's* Los Angeles debut.

July 23 · This episode of *From the Top* comes to you from the biennial Convention MENC: The National Association of Music Education in Minneapolis, MN. You'll hear a young baritone from Fort Worth, Texas singing Schubert and a teenage ensemble from Chicago playing the "Andante Cantabile" from Schumann's Piano Quartet. Also, we'll discuss that venerable American teenage institution the High School Prom with the young trumpeter on today's show – and you'll find out why wearing a powder blue tux is a bad, bad idea.

July 30 · *From the Top* visits with the La Jolla Musical Society for an All-California show on the sunny Pacific Coast, recorded at Mandeville Auditorium on the campus of the University of California, San Diego.

TUNE IN



Sundays 10am on Rhythm & News

rrroarsqueaal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 11am on the Rhythm & News Service

Sundays at 3pm on the Classics & News Service

FROM NATIONAL PUBLIC RADIO

TUNE IN

THE BLUE SHOW

Saturdays 10pm on Rhythm & News

PROGRAM GUIDE

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

NORTHERN CALIFORNIA ONLY:

7:50am

California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

New Dimensions

July 3 • *Finding a Way to Live in Love* with Jai Uttal

July 10 • *Consciousness: Bridging Science and Spirit* with Peter Russell

July 17 • *The Soul of Creativity* with Oriah Mountain Dreamer

July 24 • *Following Nature's Lead: Natural Wisdom Applied to Modern Dilemmas* with David Susuki, Paul Stamets, Jeremy Narby and others.

July 31 • *Embracing Beauty* with John O'Donohue

Marian McPartland's Piano Jazz

July 3 • **Paquito D'Rivera**

Havana-born saxophonist and clarinetist Paquito D'Rivera created a multinational style that moves from bebop to Latin to Mozart. D'Rivera and bassist David Fink join McPartland for "Berks Works" in honor of its composer Dizzy Gillespie, and "A Night in Englewood."

July 10 • **Dave Peck**

Pianist, composer, and arranger Dave Peck is lauded in the Seattle jazz scene for his lyrical playing style. His facility at weaving thoughtful melodies is matched only by the sophisticated harmonic sensibility of his compositions. Peck joins McPartland for "Everything I Love" and "How Deep is the Ocean."

July 17 • **Mulgrew Miller**

Pianist Mulgrew Miller has become one of the most acclaimed and most recorded jazz players of his generation. His flair for melody, with shadings of gospel, is rooted in the blues of his Mississippi hometown. Miller's fine sense of rhythm and stunning harmonic excursions find expression in his own tune, "Carousel," and he and McPartland show their pianistic compatibility as they trade ideas on Ellington's "What Am I Here For?"

July 24 • **Kurt Elling**

Composer, poet, and vocalist Kurt Elling sets a new standard in jazz singing. He sings in a complex, commanding baritone, a richly grained voice with honeyed highlights, fusing his two personas: the poet and the musician. There are scat solos amidst the tender lyrics, stirring originals and unexpected arrangements of some familiar tunes.

July 31 • **Charles 'Red' Richards**

A trained classical pianist, Richards began playing jazz piano after hearing Fats Waller. Though very much an individualist, Richards had a piano style reminiscent of Teddy Wilson and Art Tatum. His vocal style has been described as that of Louis Armstrong with a touch of Bobby Short. Richards discusses his long and colorful career and treats McPartland to his rendition of "Have You Met Miss Jones?"

The Thistle & Shamrock

July 3 • **Foot Stompin'**

Simon Thoumire pays a visit, concertina in hand, to talk about his own burgeoning musical life and take us through some of his latest projects: an award for young traditional musicians, and his "Foot Stompin' Records," featuring many of the bright young stars of traditional music. Do we let him leave without playing us a few tunes? Absolutely not!

July 10 • **Summer Sounds**

Breeze into the heart of summer with music from William Jackson, Nightnoise, and Eddi Reader.

July 17 • **Last of the Irish Bards**

Turlough O'Carolan was born in 1670, and lived through a time when the old structures in Irish society were dying and new ones imposed. He adapted his traditional music influences with the baroque style popular in the Europe of his era, which gave him a unique voice as a composer. As a result, Carolan's music is still very much alive today. Hear The Chieftains, Robin Bullock, Planxty, and Abby Newton with the legacy of Ireland's last true bard.

July 24 • **At the Edge**

Hear the evolving sound of a new Celtic music inspired by jazz and classical arrangements, and driven by contemporary and world rhythms.

July 31 • **Listening Westward**

Music from western places in Ireland and Scotland is the music of lonely, rugged mountainsides, and sea-ravaged coastlines. It is wild fiddle music, and singing in the ancient languages of the Gael. At its heart is tradition; at its soul, innovation. The Ni Dhomhnaill sisters (pron: Nee Gonnell), Altan, Capercaillie, Martin Hayes, and The Peatbog Faeries take us westward.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

NUTTY RICE SALAD

(Makes 10 servings)

Dressing

2 Tbsp Lime juice, fresh
2 Tbsp Red wine vinegar
1 Tbsp Honey-Dijon mustard
1 Bunch Scallions, chopped
1/2 tsp Salt
1 tsp Hot pepper sauce
1/2 Cup Extra virgin olive oil

Rice

4 Cups Vegetable Broth or Water
2 Cups Long-grain brown rice
1 1/2 tsp Salt
2 Bay leaves
3 Tsp Dry oregano, crumbled
1/2 Cup Sliced almonds
1/3 Cup Capers, drained
3 Tbsp Chives, fresh, chopped
Salt and pepper

Prepare Dressing: In small bowl, whisk together lime juice, wine vinegar, mustard, scallions, salt and hot pepper sauce. Gradually whisk in olive oil; set aside.

Prepare Rice: In large, heavy saucepan, bring vegetable broth or water to boil. Add rice, salt and bay leaves; mix well. Cover and reduce heat; simmer until all broth is absorbed. Remove bay leaves; transfer to large bowl. Add dressing and oregano; toss well. Cover and refrigerate, about 2 hours. Once chilled, mix in almonds, capers and chives. Season with salt and pepper, and serve.

Nutritional Analysis:

Calories 10% (200 cal)
Protein 10% (5.3 g)
Carbohydrate 9% (31.6 g)
Total Fat 9% (6.7 g)
Saturated Fat 4% (1.04 g)
Mono-Unsaturated 11% (2.75 g)

Bon Appetit & Stay Well!

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BAYSIDE

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm
News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-1:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
People's Pharmacy

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-1:00am
BBC World Service

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Weekdays at 4pm on

News & Information Service



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With GARRISON KEILLOR

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**Saturdays at 3pm
Sundays at 12 noon**

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Art

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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival is currently performing: Shakespeare's *Richard III*, *12th Night*, and *Love's Labor Lost*; Christopher Marlowe's *The Tragical History of Doctor Faustus*; *Napoli Milionaria!* by Eduardo De Filippo; *The Philanderer*, a subversive comedy by G.B. Shaw; *Room Service*, a screwball homage to theater; August Wilson's award-winning play *Ma Rainey's Black Bottom*; and *By the Waters of Babylon*, written by Pulitzer prize-winner Robert Schenkkan especially for OSF actors. Performances at 1:30 & 8 pm, backstage tours at 10 a.m. Tuesday-Sunday. OSF Theaters are located on Pioneer Street in Ashland. (541) 482-4331 www.osfashland.org.

◆ The Camelot Theater presents *Children of Eden* by John Caird and Stephen Schwartz, July 13th-August 14th. From the creators of *Godspell*, *Pippin* and *Les Misérables* comes a joyous musical about parents, children and children who inevitably become parents. Told through the stories of Adam, Eve, Noah, their children and their father, *Children of Eden* is looks at the pleasures and pains of parenting. "An expansive, ambitious musical... a rich score with pageantry and sweep."—L.A. Times 8 pm Thurs-Sat; 2 pm Sun. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St. Talent. (541) 535-5250.

◆ Oregon Stage Works presents *Proof*, from July 15th-Aug. 15th. *Proof* is the intellectual who-done-it by David Auburn that won both the Pulitzer Prize and the Tony Award in 2001. Who actually created a groundbreaking new mathematical proof that could only be the product of genius? The father who was a brilliant mathematician before his mind began to disintegrate? The daughter who left college after just a few weeks to come home and take care of him until he died? 8 pm. Fridays, Saturdays, and Mondays at 8 pm and Sunday matinees at 2 pm. Adults \$17, students \$10. Actress and singer Barbara Zollinger kicks off a national tour of her one-woman show, *Carousel of Life*, with benefit performances for OSW on July 19, 20 and 21 at 8pm at the theater. Celebrate life's adventure with Jacques Brel, Emily Dickinson and more. Tickets are \$10 at the door. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org.

◆ Medford Central Library presents

Shakespeare Festival Conversations on July 20nd, 7-8 pm. A discussion of the play *Belle's Stratagem* is the focus of this Conversation. *Conversations* is a series of hour-long programs featuring an actor from Oregon Shakespeare Festival's ensemble who will present a 20-minute overview of one of the current season's plays. Then the program is open for questions and comments. At the Medford Library, 205 South Central Ave, Medford. (541) 774-8679.

◆ Artattack Theater presents *Great Highway*, a world premiere by Wendy Weiner with Octavio Solis, July 8th-August 8th. After receiving a



Ambus Art presents stained glass artist Darla Baack at the Historic Orth Building in Jacksonville.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's Calendar of the Arts

mysterious postcard from his brother, twenty-year-old cowboy Russ and his fiancée Paisley leave the baby with mama and embark on a journey across the country. Russ hasn't been the same since Todd disappeared, and Paisley has her own secret reasons for wanting to find him. Meanwhile, Todd is discovering that home is sometimes where you least expect it. This new drama explores what happens when cultures collide. "Funny and touching from the sad and seamy to the proud and arrogant,"—San Francisco Bay Times. 8 pm, Fri-Sat & Mon; 2 pm Sun. Located at 310 Oak St., Ashland (541) 482-6505.

Music

◆ The American Band College Directors' Band presents its 17th Annual July 4th Fireworks Concert at the Ashland High School Football Stadium. Special soloists this year, the Boston Brass, who have been featured on The CBS "Morning Show", National Public Radio's "Performance Today" and has recorded several ground breaking CDs. The pre-fireworks music begins at 8 p.m. At 10 p.m., the final 25 minutes coincides with the Ashland fireworks display. \$15 for general and \$12 for seniors. Children 12 and under are free when accompanied by a paying adult. Tickets are available at Cripple Creek Music in downtown Ashland or at the gate on July 4th beginning at 6:30 p.m. Ashland High School Football Stadium, Ashland. (541) 482-5030.

◆ Oregon Cabaret Theatre presents *Tapestry: The Songs of Carole King* thru Sept. 4th. As a young songwriter, Carole King filled the radio airwaves of the 1960's and 1970's with pop hits that helped define a generation. This show uses a singing-dancing ensemble and rocking band to lay out her most memorable hits: "One Fine Day," "Hey Girl," "It's Too Late," "So Far Away," "You've Got A Friend," "Natural Woman," and many more. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ The Britt Festival presents a wide range of musical acts throughout the month. From the Steve Miller Band to Randy Travis and John Hiatt. Performances begin at 8 pm unless noted otherwise. Call for ticket prices and times. The Britt Festivals Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org



Art & Soul Gallery presents *From the Mountains to the Sea*, works by Jerry Shanafelt.



Ambus Art presents mixed media artist Dianne Erickson, a mixed media artist at the Historic Orth Building in Jacksonville.

◆ The second annual Siskiyou Bluegrass Festival on July 30th, 11:00 am to 10 pm, on the shores of Lake Selmac in Selma, outside Grants Pass. One day only, bands include Siskiyou Summit, Moon Mountain Ramblers from Bend, Gold River, The Emmons Sisters and more. Lake Selmac, Mallard Loop Hwy. 199 & Lakeshore Dr., Selma (541) 592-3326.

◆ Connect the Dots presents *Chicago* by Bob Fosse, July 8th-Aug. 14th. Murderesses Velma Kelly, a chanteuse and tease who killed her husband and sister after finding them in bed together, and Roxie Hart, who killed her boyfriend when she discovered he wasn't going to make her a star, find themselves on death row together and fight for the fame that will keep them from the gallows in 1920s Chicago. Connect the Dots is located in Grants Pass. (541) 476-7434.

Exhibits

◆ The Schneider Museum of Art presents a Robert Emory Johnson Retrospective from July 8th-September 17th. Opening reception, July 7, 5-7 pm. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ Ambus Art presents artists Darla Baack, who works with stained glass, and Dianne Erickson, a mixed media artist. Pieces from the gallery's other artists will be on display as well. A reception will be held Sunday, July 10, 1-4 pm. Historic Orth Building, 150 S. Oregon St., Jacksonville. (541) 899-4477 www.ambusart.com

◆ Art & Soul Gallery presents *From the Mountains to the Sea*, a collection of landscape oil paintings inspired by an Ashland artist's travels throughout the West thru July. Jerry Shanafelt paints small "plein air" studies on site, capturing the light, shadows and essence of the scene. These studies become the basis for larger studio paintings, several of which will be on display. A reception will be held July 1st, 5-8 pm. Art & Soul Gallery is at 247 East Main, Ashland.

◆ Houston's Custom Framing & Fine Art introduces artist Phyllis Trowbridge, July 1-Aug. 31st. This new body of work features locations



The American Band College Directors' Band presents its 17th Annual July 4th Fireworks Concert at the Ashland High School Football Stadium. Special soloists this year, the Boston Brass, shown above.

throughout the Rogue Valley. An artist reception will be held on July 1st, 5-8 pm. Houston's Custom Framing & Fine Art is located at 270 E. Main St., Ashland. (541) 482-1983.

KLAMATH FALLS

Theater

◆ The Ross Ragland Theater presents the American classic, *Oklahoma*, July 7th-17th. 7:30 pm, with a weekend matinee at 3 pm. \$16-12. 218 N. 7th Street, Klamath Falls. (541) 884-LIVE www.rrtheater.org

UMPQUA

Music

◆ Winston Gathering of Artists presents *The Bob Trnka Gathering of Artists* in Winston's Community Park on July 22nd-24th. The Gathering will feature over 60 art booths, refreshments and live music. Free. Winston

Community Park, Thompson Street, Winston (541) 679-0121.

NORTH STATE

Theater

◆ Shasta College Theatre Arts Department presents its Summer Theatre Festival with two productions. *The Little Prince* runs thru July 9th, 8 pm. A timeless classic that explores the meaning of love and self-discovery from a child's point of view, this production is filled with fantastic scenic tricks, dance, and magic. The Summer Festival's second play, *Phantom*, was written by Arthur Kopit with music and lyrics by Maury Yeston, running from July 17th-30th, at 8 pm. with matinees at 2 pm. on July 17th and 24th. *Phantom* is a different treatment of that well-loved story of romance and revenge in the Paris Opera with soaring voices in a world of high passion and unrequited love. A full orchestra provides the music. \$10 General Admission and \$5 for children under 12. Shasta College, 11555 Old Oregon Trail, Redding. (530) 225-4610

Music

◆ The ShastaYama Festival of Japanese Drum features Shasta Taiko and San Jose Taiko on July 3rd, 7:30 pm. at the upper athletic field of Shastice Park in Mt. Shasta. \$16. For ticket outlets and more information, www.shastataiko.net or call (530) 926-3353.

◆ Positive Productions presents two concerts this month. A blues concert features Guitar Shorty on July 7th, 8 pm. At age 16 living blues legend Guitar Shorty joined Ray Charles' band. At the age of 17 he recorded with Willie Dixon and played with Guitar Slim. He then played with greats like T Bone Walker, Big Joe Turner and Little Richard. On July 16th, Corinne West performs progressive folk & bluegrass music. 8 pm. Eric Alan, Music Director of Jefferson Public Radio, says "...with a pure, passionate voice and memorable songs, Corinne West has immediately established her place in the top echelon of Americana CONTINUED ON PAGE 31

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org

RECORDINGS

A review with Lars & The Nurse



The Beau Brummels

L: Easy there, Ol' Nurse! That's quite a stack of CD's!

N: I'm well stacked with them because I'm listening to all things in our recording library that begin with 'B'!

L: What about 'A'?

N: I've been through the whole of 'A'!

L: I see...Nursey, your dogged determination is...dismaying and irrefutable.

N: Well, thank you, Mr. Butterupper! Lars, I found this in the 'B's'... the Be... Oh... Broom... eL...s?

L: Say 'Bo'!

N: Bo!

L: Now say Bah-Rum-MMM-MM-Ullz! Zz!

N: Bah-Rum-MMM-Ull-Zzz...zz!

L: See? Beau Brummels! The!

N: Beau Brummels! OK! What is...those?

L: It's a British term for a dandy or fop!

N: Is that like a...metro...sensual?

L: Yep!

N: What kind of band is that...Glam?

L: Nursey, The Beau Brummels were formed in San Francisco, in 1964, by songwriter/guitarist Ron Elliot and vocalist Sal Valentino. Drummer John Petersen, bassist/vocalist Ron Meagher and Irish guitarist Declan Mulligan rounded out the original lineup. Mulligan departed the band in 1965.

N: One fop dropped...but they weren't stopped...

L: Nurse, you're hip...hopping, I think! My friend, The Beau Brummels were one of many bands inspired by the 'British Invasion' of The Beatles and others. America fired back!

N: Beatles...starts with a 'B'...but Beau Brummels has two 'B's'!!

L: Two 'B's'...or not two 'B's'...is that a question?!

N: Spout more, windy bag!

L: Hmmm...See, bands...rock bands, would play endlessly in the nightclubs of the day. Five live sets a night, interspersed in some situations with bouts of topless dancing!! The lucky ones played as house bands at clubs like Frenchy's, in Hayward, while the other bands, many times underage, made do with appearances at roller skating rinks, pizza parlors, high school and civic auditoriums, recreation centers, grocery store openings...driveways...garages!

N: Move that lawnmower! Let's rock!

L: Now, The Beau Brummels were good enough to merit a coveted residential status at San Mateo's fabulous Morocco Room! It was there that they were discovered and signed to record for Autumn Records by S.F. deejays Tom Donahue and Bob Mitchell.

N: Blow, man, blow...

L: Well, it's amazing...their first single, 'Laugh, Laugh' went 'top 10'; a big deal! Sly Stone produced it! The next single, 'Just a Little' went 'top 5', and suddenly, The Beau Brummels were BIG. They enjoyed the sweet and juicy fruits of success for a while, even getting to appear in the film, 'Village of the Giants'!!

N: That's huge!!

L: Nursey, the music of The Beau Brummels stands up to the proverbial test of time. It's definitely a reflection of another day...

N: Like your...well, like *you*, Lars!

L: Heh, heh...I guess so, ol' pal. The Beau Brummels are distinguishable by the wonderful song writing of Ron Elliot, and the remarkable singing of Sal Valentino. The music is a blend that includes coun-

try, folk music and rock. Sweet, soaring harmonies and tight, unobtrusive accompaniment marked The Beau Brummels style. There's no urban edge, as such, but looking past the hits, there are wonderfully dark, even surreal images present in 'I Grow Old', or in 1965's 'Gentle Wanderin' Ways', sung by Ron Elliot in, as writer Alec Palao notes, "a psychedelized Johnny Cash... low register growl". Sal Valentino's singing is clear and expressive, and can be heard to good advantage on songs like 'Tell Me Why', where his impressive vocal range is unmistakable. There is a purity and, yes, sweetness that is a relic of the day, but the music rocks just hard enough on, for example, 'Don't Talk to Strangers'; to save it from being cloying or false. It's heartfelt and cool! The Beau Brummels rocked! Their music is... 'The Balm'!

N: I'm going home and turn it up!!

L: Right on, Nursely comrade!

N: But Lars... What happened... to The Beau... Brundles?

L: Heck... kind of a familiar tale... Autumn Records folded in 1966, leaving The Beau Brummels high and dry, and at the mercy of Warner Brothers... who encouraged the band to issue some cheesy covers and such. But good music was also recorded. The later albums 'Triangle' and 'Bradley's Barn' were critical, it not commercial successes. Sal Valentino was later to be a mainstay of Stoneground, a 70's San Francisco band. Ron Elliot went on as a session guitarist, eventually working with his idols, The Everly Brothers.

N: Do you have... more... to say?

L: Perhaps this, Nurse. The Beau Brummels were a great band that should get full credit for helping to initiate the San Francisco music scene. Relax your keyed up modern mind... and take it on a trip to the fabulous Morocco Room... Look! it's The Beau Brummels on stage tonight! And outside... it'll always be Northern California in 1964... ■

A four disc history of The Beau Brummels music, *Magic Hollow* will be available on the Rhino Handmade label.

ARTSCENE *From p. 29*

singer/songwriters." West recently performed with Ben Harper & Phil Lesh and Friends. Sengthong's Blue Sky Room 5843 Dunsmuir Ave. (530) 641-4099.

◆ Redwood Coast Music Festivals presents *Blues by the Bay, Volume 9* on July 9th-10th. 11 am-6 pm daily. Performers include multi-Grammy and W.C. Handy Award winner Mavis Staples, and New Orleans blues great Chris Thomas King, known for his outstanding Hip Hop Blues style and for his work in the movies *Ray* and *O Brother Where Art thou?* Also performing at the festival are The Holmes Brothers, Elvin Bishop, Deborah Coleman, the Paul deLay Band, Mitch Woods & his Rocket 88's, Candye Kane, Ron Hacker & the Hacksaws, J.C. Smith Band, Bluethorn and Mojo Daddy. \$30 single day, \$50 for both days. Halvorsen Park, on Humboldt Bay, Waterfront Drive at L Street, Eureka. (707) 445-3378 www.bluesbythebay.org.

◆ The Yreka Golden City Summer Fest arrives on July 16th, 9 am-9 pm. Citywide sidewalk sales, a Historical District street fair, a car & motorcycle show, cruise night, live music, food, kids trike drag races, poker run & much more. Free. Yreka (530) 842-1649

◆ Riverfront Playhouse presents *Life of the Party* by Marrijane Hayes and Joseph Hayes. Thru August. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

OREGON & REDWOOD COAST

Music

◆ The Pistol River Concert Association presents jazz and blues artist Maria Muldaur on July 16th. 8 pm. Muldaur turned professional with a decade-long tenure in the folksy Even Dozen and Jim Kweskin jug bands before scoring with the sultry "Midnight at the Oasis" on her 1974 debut solo album. From her beginnings on the East Coast folk scene to collaborations with Taj Mahal and Bonnie Raitt to her recent recordings that explore blues' Southern roots, Muldaur has brought vibrant sensuality and passion to each story she's sung. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

◆ Oregon Coast Music Association presents the Oregon Coast Music Festival on July 21st-30th. Samb ja, Craicmore, Molly Jo Bessey, It's About Time to Dance Band, John Stowell Trio and others perform at various venues and times in North Bend, Coos Bay, and Charleston on July 21st-July 30th. \$12 regular/\$10 member/\$5 student. Classical music on July 26th-July 28th at Marshfield Hall, 10th & Ingersoll, Coos Bay. \$20 reserved/\$15 non-reserved. Tickets at Oregon Coast Musical Association office at 235 Anderson, Coos Bay. (541) 267-0938 or (877) 897-9350.

Exhibition

◆ The Coos Art Museum presents *Expressions West 2005* thru July 14th. This is an annual competition for contemporary painters of the



Redwood Coast Music Festivals presents *Blues by the Bay, Volume 9* on July 9th-10th at Halvorsen Park on Humboldt Bay in Eureka.

13th western United States. Juried by Norman Lundin, contemporary artist and Professor of Art, Emeritus, University of Washington in Seattle. Lundin has selected 91 contemporary works by 85 artists. Also on display is *Rockwell Prints*, including twenty-five signed prints by Norman Rockwell—on loan from the private collections of south coast art collectors Flaxel & Oelke. From July 22nd-Oct. 8th, two maritime exhibits are presented: "Pacific Scrolls" includes seascapes of the Oregon Coast line, created in the traditional manner of Japanese rice paper scrolls, and *Waterways of Victor West* includes excerpts from the Victor C. West Collection depicting the many vessels used for transportation on the waterways of the Coos Bay. Coos Art Museum, 235 Anderson Ave, Coos Bay. www.coosart.org. (541) 267-3901.

◆ The Humboldt Arts Council presents a number of exhibitions at The Morris Graves Museum of Art. Thru July 17th, the museum is pleased to present "Lisa Marie Waters: Retrospective" in the William Thonson Gallery. Waters began painting in 1976 at Humboldt State University, and has been the featured artist in publications such as *American Artist Magazine* and *Ladies Home Journal*. This exhibition features work created over the past twenty years. Thru July 31st, *Ellie Brown: Elastic Identity* is a photographic examination of pre-adolescent girls and the subtle nuances of body language, grooming rituals, gestures and the search for identity. The images focus on the time between childhood and adolescence when confidence and one's own voice typically falter. *Elastic Identity* comes from Brown's intense examination of her own middle school experiences and what made it so difficult. And thru August 14th, *Lisa Hale: Depicting Spaces, On and Off the Wall* is a combination of sculpture and painting united through the relationship of strong color and form. Each work utilizes the repetition of multiple shapes as a metaphor for communities in urban and rural environments. The Morris Graves Museum of Art is located at 636 F St. Eureka (707) 442-0278. ■

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Rhythm & News

AS IT WAS

The Old Dutchman's Mine

Jean Boling

Recent rumors of a re-surfacing of Gold Fever in Southern Oregon, bring to mind a tale that exists in almost every gold mining area of the West: The Lost Dutchman Mine. Seems there was this old Dutchman who used to show up at the store in Williams carrying a pouch full of gold. He would pay his bills and then drink until he was broke. People tried to follow him to see where his mine was hidden, but he would lead them on a wild goose chase for a few days and then disappear. Some of the men tried to get the old Dutchman drunk to see if he would talk. Apparently they got him a little too drunk one time, because the old Dutchman got sick and died from alcohol poisoning.

The old Dutchman's Mine was never found, but in the 1930's a gold pocket was discovered just below the Upper Layton Ditch near Panther Gulch Road. They took about \$30,000 worth of gold out of that hole. The entrance is now covered by a cave-in and should probably remain that way.

Was it the old Dutchman's Mine? You'll have to ask those who are out there looking for it today... maybe they'll tell you, and maybe they won't.

Source: Neale Sorrel's reminiscences about old Williams

Automobile Speed

Marjorie O'Harra

The automobile speed on Medford, Oregon, city streets was an important issue in 1913 – important enough to cause the city council to call a special session early in May. Drivers were violating the 10-mile-per-hour speed limit. Many said it was because 10 miles per hour was too slow to “make it in high gear.” So, sympathetic city fathers agreed to up the speed to 16 miles an hour, with the stern reminder that the law would be “rigidly enforced.”

Now out in the country, where rural roads were but dirt tracks, you would find Sunday drivers pushing their Rios, Buicks

or Daimler-Benzes up to 25 miles per hour – a speed not for the faint of heart. In those days, Medford had 8,000 residents, five-and-a-half miles of paved streets, and 350 automobiles. In fact, Medford boasted it had more automobiles per person than any other “metropolis” in the world.

Whether that claim was fact or not, it's worth noting that only 20 years earlier, the first automobile put on public display debuted at the 1893 Chicago World's Fair. That means that in less than two decades, folks in Medford had gone from zero to racing around town at the dizzying speed of 16 miles per hour.

Sources: *Land In Common, An Illustrated History of Jackson County, Oregon*,

Southern Oregon Historical Society, 1993. p. 142.

Made in America by Bill Bryson, pp. 165-166

Ashland: First 130 Years p.7.

Shale City

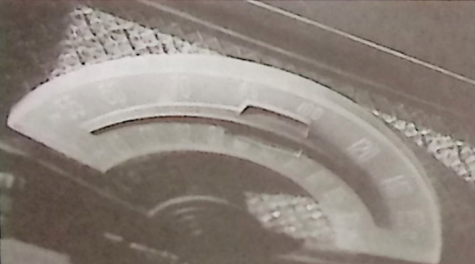
Marjorie O'Harra

In November 2004, Shell Oil announced its hope to recover oil commercially from shale deposits in Colorado and Utah. In 1922, it was the shale beds in the foothills in Southern Oregon that made the news.

A crowd had gathered in Ashland, Oregon, to see the scale model of a “retort,” the machine H.W. Hartman claimed could extract oil from shale. Hartman said extensive shale beds lay just north of town.

Farmers, bankers and merchants invested in the Hartman syndicate. A road was cut through the foothills to the shale beds, to the cluster of buildings called Shale City, and to the 250-ton Hartman retort. The headlines of May 26, 1924 proclaimed: “Ashland Has Struck Oil.” From that day on, however, it was bad news. The retort broke down. The governor's stock investigation committee questioned the syndicate's operation. Hartman left town on a business trip and failed to return.

Stockholders held fast. They had invested too much to quit. They secured more financing, spent two years building a new retort, and filled the shale bins – then stood by to watch as the big machine was started. Before horrified eyes, it melted into a pile of junk.




American Rhythm

“The Gourmet Oldies Show”

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JPR's Rhythm & News Service

Source: "Shale City: A Reminder of Jackson County's Great Oil Venture," *Mail Tribune* August 22, 1965 and "Shell tries to coax oil from shale," *Mail Tribune* Nov. 14, 2004.

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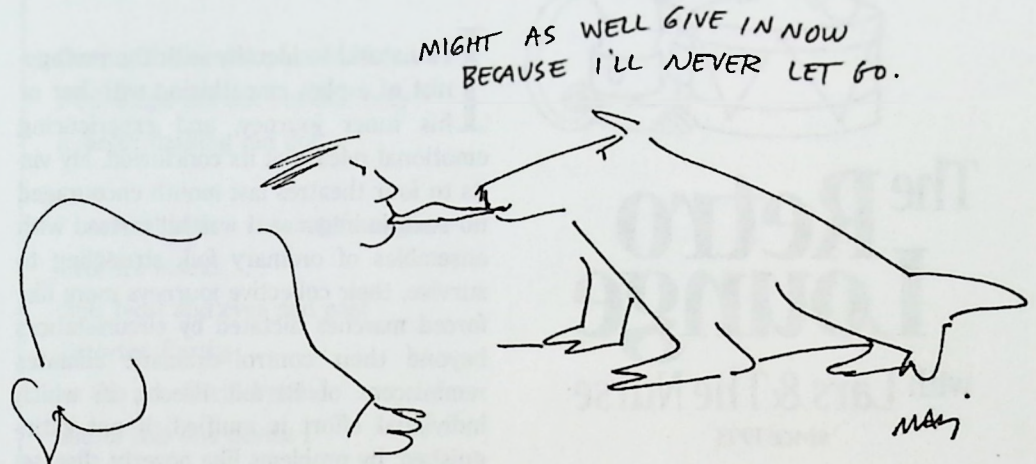
Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with SOHS historian Dawna Curler as the new chief writer and script coordinator. Ms. Curler has a M.A. in Museum Studies from SUNY Cooperstown and has worked for SOHS for the past twenty-two years. Her team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News Service* at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

As It Was II is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit www.asitwas.org.

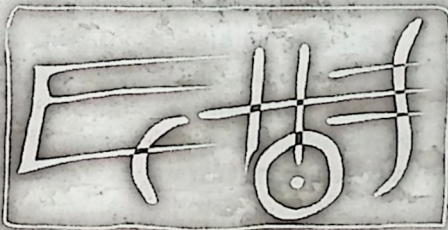
LITTLE VICTORIES



Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.



E C H O E S

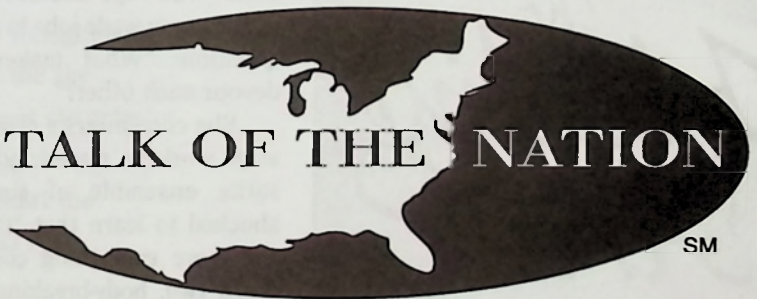
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Rhythm & News

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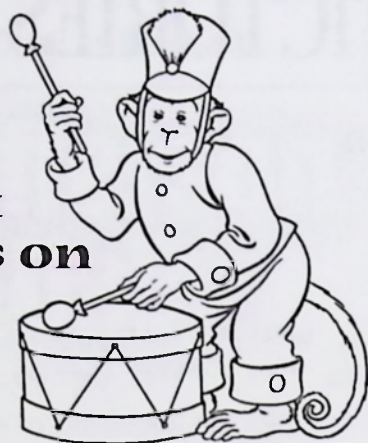
Ira Flatow

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THEATER AND THE ARTS

Molly Tinsley

Brecht—3½; Aristotle—½

It's natural to identify with the protagonist of a play, empathizing with her or his inner journey, and experiencing emotional release at its conclusion. My visits to four theatres last month encouraged no such indulgence. I was hit instead with ensembles of ordinary folk struggling to survive, their collective journeys more like forced marches dictated by circumstances beyond their control—dramatic climates reminiscent of Bertolt Brecht, in which individual effort is muffled, if not extinguished, by problems like poverty, disease, and war.

Oregon Stage Works' eye-opening *Nickel and Dimed* offered gripping docudrama, anatomizing the plight of our working poor. Directed with lucid restraint by Bruce Hostetler, it featured a stalwart Tamara Marsten as Barb, the well-meaning writer who slips undercover into a number of minimum wage jobs to probe a Brechtian question: "What makes human beings devour each other?"

She encounters a diversity of minimum-wage workers, played by a remarkably versatile ensemble of six actors, and is shocked to learn that "the less you make, the more everything costs," that holding down two, body-breaking jobs barely pays the rent. She comes to admire, as we do, the phenomenal spunk of Gail, the waitress, the righteous determination of Holly, the Magic Maid, and the generosity of Melissa, the born-again box-store clerk. But if her epiphany is the realization that "the working poor are our biggest anonymous donors," it is also that she can do little to loosen the oppression that blocks their economic rise—beyond exposing it.

Barb's comic experiences would conjure an absurdist universe, if her frequent asides as narrator didn't insist on a painfully realistic one. Artattack's cleverly staged *Kimberly Akimbo*, by David Lindsay-Abair, provided no such anchoring voice of reason. Though Kimberly herself keeps pleading for normalcy, it's not from the perspec-

tive of one who's ever experienced it.

A genetically-transmitted disease has turned Kimberly into an old woman at sixteen. Now she's about to die—and no one cares. Not her alcoholic, gas-pumping father, nor her pregnant mother, whose hands are literally tied following carpal tunnel surgery—the occupational hazard of many low-wage jobs—nor her outlaw aunt, who simply needs Kimberly as an accomplice in a check fraud scheme.

Actually, Lindsay-Abair doesn't seem to care either. Kimberly's heart attack at the end of Act One is barely mentioned again, and finally her disease seems more a plot device than a thematic opportunity. Director Dale Nakagawa's smaller-than-life set of remote-controlled cars and kids' furniture, enhanced by riffs on a toy piano, was perfectly suited to the play's brittle, depthless vision. These hapless proles are up against more than their physical and economic problems—they're toys themselves, of a rather ruthless playwright.

The Oregon Shakespeare Festival's dazzling *Napoli Millionaria* dramatizes a thickly-textured slice of lower-class Italian life, bound to a particular war-torn moment in history. While Gennaro (Richard Elmore) stands out from the rest in trying mightily to reach beyond these contingencies to some universal truth, he lacks the power to see clearly or cause change.

In Act One, he disapproves of his wife Amalia's (Linda Alper) black-marketeering, but not enough to embrace the empty-stomach alternative. Then he's drafted into the Italian army, and when he reappears in Act Two, he has witnessed unspeakable atrocities as a prisoner of war. At home, meanwhile, stealing to survive has become the habit of greed. Everyone is grabbing at anything; pleasure has replaced happiness: Amalia's face, a perpetual mask of dissatisfaction, shows us the error here.

A cross between Archie Bunker and Polonius in Act One, Elmore's Gennaro does manage small heroic gestures, if not

actions in Act Two. He offers support to his pregnant daughter; he leaves the birthday feast honoring his wife's lover, choosing to sit with his ailing youngest child instead. Then probably to his credit, for it *is* a bit pat, he refuses to make anything of the parable right under his nose: the accountant whom his wife has bilked to the point of bankruptcy shows up with the only medicine that might heal the sick child and offers it to Amalia unconditionally. While the unregenerate Amalia just glares into space—she hasn't learned a thing—Gennaro guards his hope and his passivity: “we have to wait. The night has to go by.”

Midway through Camelot Theatre's ambitious, multi-media production of *Judgment at Nuremberg*, a German housekeeper explained life under Hitler with the excuse, “We were just little people,” struggling to make ends meet following Germany's defeat in World War I. On trial for war crimes in this resonant courtroom drama are not the “top men,” the leaders who set the law, but four judges who were ordered to enforce it. And drafted into presiding over the trial is someone's tenth choice, a judicial under-achiever from rural Oregon, Haywood, played with stumbling, aw-shucks earnestness by Jeff Golden. Once again, then, we have ordinary human beings in the grips of confusing, horrific circumstances.

I could almost identify with the dogged Haywood. Despite much pressure to do otherwise, he hangs onto a concept of justice that places one's duty to humanity above one's duty to any political system. “To be logical or legal is not to be right.” Yet I never doubted he would stand fast—he is a simple, forthright man who doesn't change.

Oddly, the character who comes closest to the complicated journey of a hero in this play is the German Judge Janning (Doug Mitchell) whose deafening silence in response to the charges against him explodes in Act Two. But what a leap it would be for us to see ourselves in his tortured epiphany, when he recognizes his own complicity with evil, and approaches tragedy. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Ray Succre

Red Circle

During the closest pass of Mars,
I telescope the dot but find only
a larger flashing red dot.

I contend with a view as through
clear ice blocks . . .
dials twist and eyes pan past
distorted Earths . . .
on the one Earth I stand
and in this one device I
search for Earth outer.

Between panes of concave glass,
enshrined, augmented by knobs,
Mars undergoes mechanical pangs,
and is unredeemed in size.

I heave off my thought and
lie as death in the sky . . .
the planets about me grow
brittle and uniform . . .
they sail and chart the
colds and banks . . .

From cities, this compass,
from soil, these poles,
Mars and all around it Mars.

Apart in the sky,
it seems only a lost, wandering element.

Ray Succre lives in North Bend, Oregon, works as a cook and dishwasher in Coos Bay, and has been writing poetry and plays for twelve years. He has published in *Chaffin Journal*, *Blue Unicorn*, *ByLine*, *Fire*, and other journals in the United States, England, and Canada.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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